MUSEUM MEDIATORS READER

GUIDELINES FOR MUSEUM MEDIATORS
PROFESSIONALS IN EUROPE

MAPA
DAS IDEIAS

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ÍNDICE

MUSEUM MEDIATORS

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Eesti Rahva Muuseum

UNIVERSITAT DE BARCELONA

MAPA DAS IDEIAS

ICOM PORTUGAL

ipt Instituto Politécnico de Tomar

ECCOM

MUSEUM MEDIATORS IN EUROPE: ABOUT THE PROJECT

According to the European Commission Study on "The Impact of Culture on Creativity" (2009):
«The impact and value of culture-based creativity on the economy is huge, it inspires people to learn.»

Even though culture-based creativity plays a pivotal role in the European society in many different dimensions (an increasing share of economic activity; the undisputed social impact, with huge touristic, identity and territorial cohesion value; as a social inclusion agent), the role of the Museum Mediators is still undervalued. It is still not recognised that the relationship with Museum and Heritage visitors represents the threshold for institutional survival.

Museum Mediators/Educators are typically highly qualified professionals with an unstable and intermittent relationship with their employer, who are developing very different projects all the time. They come from the most diversified academic fields, however, most of them have little or no communicational and educational training that is indispensable for their daily activities.

This reality motivated the creation of the current project. Our main goal is to create training and professional guidelines for Museum Mediators/Educators that represent the institutional and professional needs of Museums' mediation professionals in the participating European countries: Portugal, Spain, Italy, Denmark and Estonia.
This common ground will enable the comparability of very specific data about the Museum Educational Services and the upward development of a professional and certified system where professionals can evolve through a career standard, and also create networks and mobility projects across the European Union.
Among the long term plans is the creation of an Erasmus Mundus Course and of a proposal for a VET course related with Museum Mediation for people without higher education or for unemployed people based at the Polytechnic of Tomar, Portugal.

With the common training framework, created by Mapa das Ideias and tested in Portugal (2009, 2010, 2011) and Europe (Loures, Oporto, Brussels, Barcelona sessions), museum and heritage education professionals can develop their skills within the field of communication, education and management with training created specifically for museum and cultural heritage settings. They can also discuss a diversity of issues, such as intercultural dialogue and social inclusion.
The project also promotes the empowerment of Museum Mediators as a professional and training group, stimulates mobility and the creation of a network and a think tank that involves the project partners, and later on other countries of the EU.
This course is in the Comenius-Grundtvig database as "PT-2011-058-006" and can be consulted on the website:
www.museummediators.eu.

PARTNERS AND ASSOCIATED PARTNERS

PARTNERS

MAPA DAS IDEIAS, PORTUGAL

Mapa das Ideias (MI) is a Portuguese privately-owned company, founded in 1999. Its expertise in museum and cultural communication has led to the creation and development of mediation tools and projects. The company also works with a range of different institutions and in many different fields.
It has been involved with several projects with educational and mediation activities. These programmes are aimed to create direct relationships with the visitors, children or adults. The company has also been developing mediation tools, such as exhibit school catalogues, games and other pedagogical kits.
The excellence of the work has been recognized as two museums have received the award of Best Educational Service of the Year through projects developed or implemented by MI.
Besides Museum Mediation, MI has a special interest in Media Literacy as well and has been developing pilot projects in schools and a certified course for teachers.
http://www.mapadasideias.pt/

ECCOM, ITALY

ECCOM was founded in 1995 with the main goal of promoting an interdisciplinary approach to cultural management. With a team of economists, archaeologists, art historians and experts in training and cultural communication, it carries out analyses and research work for both public and private institutions and undertakes projects on management and organisation of cultural activities and institutions.
Furthermore, in a period of radical institutional change affecting the various aspects of governance and management of cultural institutions, ECCOM provides public administrations with technical support aimed at re-designing cultural offers; in the pursuit of the effective promotion of human resources acting in the cultural sector, it defines and conducts an intensive training activity, supervising project work and hosting stages at post-graduate level.
http://www.eccom.it/

UNIVERSITY OF BARCELONA, SPAIN

The University of Barcelona is the biggest public institution of higher education in Catalonia, catering to the needs of the greatest number of students and delivering the broadest and most comprehensive offering of higher educational courses. The UB is also the principal centre of university research at a state level and has become a European benchmark for research activity, both in terms of the number of research programs it conducts and the excellence these have achieved.

Among different research and course offers, the University offers a demanding portfolio in the culture and arts sector in the area of organization management, the design of cultural projects, art systems and artistic project design.
http://www.ub.edu/web/ub/ca/

UNIVERSITAT DE BARCELONA

EESTI RAHVA MUUSEUM, ESTONIA

The Estonian National Museum is a 100 year-old ethnography museum, which will open its new building in 2015. This poses a wide range of challenges to the museum. For the Estonian National Museum the most important target is to expand the museum scope in society by enlarging the participation of the different communities and cultural groups of Estonia in museum activities. Via digital collection and collecting databases the Estonian National Museum concentrates on cultural exchange, on the ways of how artefacts as well as knowledge are constantly (re)created, and on giving new contexts to artefacts by helping visitors and users of ethnographic collections.

These new models of collaboration have been recently used in the Estonian National Museum (such as open curatorship exhibitions for young people, collection campaigns, oral history projects for the minority groups, documentation of everyday life etc.) to increase the active participation of people and communities in content creation.
http://www.erm.ee/

Eesti Rahva Muuseum

DANISH CENTRE FOR ARTS AND INTERCULTURE, DENMARK

The Danish Centre for Arts & Interculture (DCAI) is a national knowledge centre, which collects and disseminates know-how, experience, research, competency and best practice concerning aspects of interculture and cultural diversity within the arts scene. The centre works with the development of intercultural competences and awareness in mainstream arts institutions and organisations and municipality departments of culture, both within the mainstream and on the periphery of the arts scene - on a national level and in regard to the exchange of intercultural experience and research at an international level.

DCAI has a long history of working with the themes of Inclusion, Participation and Advocacy of and for new audiences in mainstream arts and culture in Denmark. For many years the centre operated the first national initiative in this field to work professionally to promote cultural diversity as an essential building block for developing new audiences in arts and culture.
www.kunstoginterkultur.dk

dcai.dk
Danish Centre for Arts & Interculture

ASSOCIATED PARTNERS

ICOM-PORTUGAL

The International Council of Museums (ICOM) is an organization of museum professionals committed to the conservation, study and communication to society of the world's natural and cultural heritage, the latter being tangible or intangible. Created in 1946, ICOM is a non-governmental organization maintaining formal relations with UNESCO, and having a consultative status with the United Nation's Economic and Social Council. ICOM has gathered around 20 000 members from 140 countries, with the main component bodies including 114 National Committees and 30 International Committees.
The National Committees are the principal instruments of communication between ICOM and its members. Within each country, the National Committee ensures the management of ICOM's interests, represents its members within ICOM and helps to implement ICOM's program.

Three ICOM-Portugal experts will have the important role of working as project observers, being present in project meetings as well as analyzing project documents and reports, they will work together with ICOM and organizations such as CECA (Education) and ICTOP (professional guidelines and standards). This reflection and discussion group will ensure that the Transfer of Innovation projects uphold high professional standards.
http://www.icom-portugal.org/

ICOM PORTUGAL

INSTITUTO POLITÉCNICO DE TOMAR

The Polytechnic of Tomar is a young institution. Its history dates back to the beginning of 1973, when it was created by ministerial decree but it was only in 1982 that the installation of the School of Technology was possible. In 1986, the first bachelor degrees were created and classes were held in an old downtown building, using laboratories located in several parts of the city. Finally, in 1992 it changed to a new campus with over 10 hectares. On 1 January 1997, it obtained the permanent statute of independent establishment housing three schools: the School of Technology and the School of Management at Tomar and the School of Technology at Abrantes. The Polytechnic comprises two campuses: the main campus in Tomar and the Abrantes campus (in the city of Abrantes). Today, about 4500 members are integrated in our academic community: 4000 of these are students, 300 are teachers and 125 are technical and administrative staff.

The IPT has an international reputation in the field of archaeology, cultural heritage and management, having co-ordinated several projects over the last 15 years. The Institute has been involved in projects related to Prehistoric Art, namely the most successful projects on EuroPreArt.
The Instituto Politécnico de Tomar's role in this consortium is to evaluate and adapt the training goals and curricula to a course contextualized in its Post-Graduate and Masters Programme, developing an Erasmus Mundus Master.
The Polytechnic also has a strong relationship with the national public employment agency and will make proposals for the development of specific VET courses targeted at unemployed and people without higher education.
http://www.ipt.pt/

ipt Instituto Politécnico de Tomar

Economia, natura
e società
L'alterazione dei sistemi ambientali ha costi economici e sociali molto elevati.

Economy, nature
and society

Wirtschaft, Natur
und Gesellschaft

Un mondo che cambia

Felicità

2.300.000

1.900.000.000

3 ABOUT THE COURSE

The pilot training courses for the Museum Mediator EU project start in Portugal on 30 September 2013. The main goal is to create a training course for Museum Mediators/ Educators, that represents the institutional and professional needs of Museums' mediation professionals in the European countries that participate in the project: Portugal, Spain, Estonia, Denmark and Italy.

The course was designed, taking into account several sources:

Mapa das Ideias created a training course for Museum Mediators in 2001, that had 104 hours of lecturing in the first version, focusing on communication, artistic and management skills. This course was developed through four editions with thorough evaluation. In 2008 a new version was released with 48 hours and, in 2011, a European version, with English as the working language was created. This last course was tested with a group of participants from different backgrounds – the Netherlands, Italy, Turkey, Estonia and Portugal. This last course is the object of transfer of innovation.

When the project started, our first goal was to understand if the original course structure accomplished the goals of a common training ground for museum educators and mediators across Europe. We would need to take into account different factors: political and administrative structures; museum organizational issues; collections and vast array of themes, very different academic and professional backgrounds; different demands from the stockholders, community developers and, of course, of each museums' hierarchy and relationship with local, regional and national power structures.

Thus, it was relevant to develop a research framework in each partner's country. We were focused on the action dimensions of the research, favouring a pragmatic approach linking quantitative and qualitative methods. So, each partner had the responsibility to: apply an on-line survey about museum educators and mediators (background, professional experience, professional aspirations and training needs); to make in-depth interviews with different targets – museum educators and mediators; leading professionals; chair-people from government bodies and professional associations. Each partner selected four to six academic papers about museum education and mediation that are included in this handbook, and also created case-studies about good museum education and museum practices. So, through this tool, each of us will be able, not only to read, but also to actually see and hear about other experiences across the countries involved in this project.

So, our aim, as a project team, was not simply to transfer the Portuguese course, but to challenge its pre-assumptions, to analyse its strongest features as well as its weaknesses and, through this process, create a strong, valuable training framework that will – in the long run – value the work and the professional aspiration of museum educators and mediators.

3.1 COURSE METHODOLOGY

The course is comprised of a 40-hour lecture plan associated with a final 8-hour session regarding museum experiences and visits (on-site learning and interaction). During the course experience, participants are asked to undertake activities such as readings, creative and analytic tasks regarding their own professional endeavours and interacting with the group outside of the classrooms more formal environment.
The course will be replicated in all the partners' countries, trying to recreate similar conditions – sessions' content, lecturers' panel, lesson plans and methodologies – while testing different calendar formats (for instance, in Portugal and most partners, the course had a weekly calendar, but, in Spain, for instance, it would have four sessions – 2 days – per month, with the goal of overcoming geographical barriers).

Each course has a maximum of 25 participants, with specific recruitment criteria: young to mid-career professionals; higher education background; different institutional contexts and work experiences – from freelancers to sector and museum coordinators; geographical representation; different museum and academic backgrounds and collections – art, science, history, technology, ethnography and archaeology – and organizational scale – local, regional or national.
At the end of the project, over 125 museum professionals will have participated in these training courses, sharing a common ground, and we hope having the foundations for future collaboration.

3.2 LESSON PLAN

When we created the course structure and developed the lesson plan, we had an important issue regarding the methodology and learning outcomes. We did not want to create comfort zones through very specific guidelines or "how to do" lists. Learning in a non-formal context is a complex process, and in a Museum setting, where knowledge relates with experience and creativity, it becomes quite challenging!
We defined five themes, which we believe from previous experience and the research results are relevant for the museum mediator experience. We aim for a skeletal approach that frames the work and points out directions and challenges. Using an organic metaphor, the goal is for each museum mediator to create their own animal, according to profiles, demands and intended outcomes.

An important part of the project relies on the quality of the course lecturing staff. We looked for different people from diverse backgrounds, sometimes with antagonistic visions. We were lucky to engage an excellent team of brilliant professionals.

SESSIONS

MAKING MUSEUMS MATTER

SESSION: THE SOCIAL VALUE OF CULTURE
by Cristina da Milano

During this session, the social relevance of the Museum will be discussed, focusing on what social inclusion means and the potential of cultural institutions. Cristina da Milano will discuss the concepts of inclusion and value, using seminal references as well as relevant case-studies.

The meaning of cultural activities – and specifically of museum programmes – addressed to favor social inclusion and to a certain extent also to widening audiences, obviously goes beyond their intrinsic cultural value. We are in the domain of the social impact of culture and of its instrumental value (although the social impact is also connected to its institutional one, considering that according to ICOM "A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment").
Although it is certainly material culture that provides a starting point for the process of learning in museums, it is the creation of social relationships and shared meanings that defines it. Therefore, it is vital for museum staff to step outside the walls of the museum, to experience society as it is.

SESSION: EVOLVING MUSEUMS IN A FAST CHANGING WORLD. NEW TRENDS, OPPORTUNITIES, RESPONSIBILITIES AND AGENDAS.
by Elisabetta Falchetti

Museums have always evolved and are evolving today, anticipating or following socio-cultural transformations. Museum changes involve management, goals, languages, communication styles and tools, cultural trends and activities, relationships with the public and territories. Elisabetta Falchetti will give us her view about the new agendas and huge demands that challenge Museums and may redefine their future role.

What museums and what changes are desirable for our times? Nowadays our world is concerned in multiple crises (individual, social, environmental) that require immediate responses. As museum mediators, our commitment is to monitor societies and to construct models of museum education and communication able to save the past and traditions, to answer present social requirements and to promote a better future.
Are museums ready to face these challenges and to deal with the emergency? Societies change museums; Can museums change societies? What kind of museums do we desire… for what kind of societies? Can museums suggest and promote better societies?

MUSEUM LEARNING

WHOSE VOICE IS HEARD IN PLANNING MUSEUM ACTIVITIES?
by Carla Padró and Irene Amengual

In this section, Carla and Irene will take different theories of teaching and learning that are widely used within museum mediation, in order to analyse and discuss some case studies as a basis for showing different theories of learning and their effects on visitors, the museum and the educator.

Carla Padró and Irene Amengual outlined a very dynamic and active session where the following topics are tackled: the relational role of mediator and visitor; the epistemological notions behind the theory: worldview according to knowledge and the notion of both the educator and the visitor; the main ideas or concepts that are used; the practicality or which sort of programs, the materials or resources that can be produced; the methodology used and its connection with research; the effects of these programs and resources; what is left behind; the critical aspects of the theory from other perspectives.
Some case studies will be presented as a basis for showing different theories of learning and their effects on visitors, the museum and the educator. A conversational and experience-based method is going to be privileged, in order to make connections with each mediator's own praxis.

MUSEUM MEDIATION

INTERCULTURAL DIALOGUE IN MUSEUMS
by Simona Bodo

The session will explore the prevailing approaches to heritage and museum mediation in multicultural contexts, along with experimental strands of practice that are questioning the very notions of "heritage", "intercultural dialogue" and "participation".

Drawing on her long-standing experience as researcher on these issues, as well as on her direct involvement in ground-breaking projects of heritage mediation in an intercultural perspective, Simona Bodo will guide participants through the analysis of case studies in Italian museums with a view to reflecting on their strengths and weaknesses, and initiating new insights on intercultural work in museums.

Starting the discussion from the potential as well as the misunderstandings on museums as places for intercultural dialogue, Simona will challenge pre-assumptions about the key concepts and practices informing "intercultural" policies and projects, calling for a new perspective in the relationship between museums, communities and stakeholders.

MEDIATION PROJECTS AND TOOLS
by Inês Câmara

This session will be dedicated to the Museum Experience as a whole. The concepts and dimensions of Education, Communication and Experience will be discussed, leading to the definition of Museum Mediation as a professional field.

What are the elements that make the Museum experience? And why is it unique when compared with other cultural institutions and leisure sites? With this question, Inês Câmara unravels the concept of museum mediation, discussing the different dimensions and talking about the potential of each one's role.

When does the Museum experience start and end and what means can be used through strategic planning, where – while using our own potential (Museum and individual) - we seek specific learning and experience outcomes for our audiences who are the object of a full-throttle dialogue. After that discussion we will analyse how we can develop a strategy or a plan, talking about one-time activities, long-term projects and the importance of experimenting, evaluation and documentation.

MUSEUM MARKETING AND COMMUNICATION

LEARNING MUSEUMS AND ACTIVE CITIZENSHIP. THE EDUCATIONAL ROLE OF MUSEUMS IN SOCIETY

by Ida Brændholt

The lecture is based on experiences, theory and practice from Denmark aiming at developing the educational role of museums in society. The lecture will present national initiatives and surveys as well as case studies on how museums can contribute to the development of active citizenship competences developed between museums in learning partnership. The main focus will be on user surveys and how user surveys can be used to develop innovative new practices in museums.

How can museums undertake the democratic challenge of being relevant for citizens in the 21st Century knowledge society? Concerning this matter, the Danish Agency for Culture has developed a dynamic framework for the transformation of museums, based on developing the educational role of museums in society.

Cultural competences in a Life Long Learning perspective is a basic need in the 21st Century globalized and culturally diverse knowledge society. Museums have special potential for self-directed free-choice learning, respecting diversity and multiple viewpoints to take full advantage of culture within a democratic society. Ida Brændholt challenges the participants to think SMART through a very inspiring exercise where each can outline their own “dream museum”.

MUSEUM COMMUNICATIONS

by Maria Vlachou

What does it really mean “a museum open to all” or “museums are for people”? What are the real implications of these statements for museums that wish to fulfil these expectations? In this session we shall explore the communications and marketing tools that can be used in order to establish well-thought, efficient and realistic strategies, adapted to each institution´s needs, which allow them to offer a better service and thus fulfil their mission and build a more sustainable future.

Maria Vlachou discusses the potential of thinking “marketing” for Museum professionals as reinforcing the museums’ social and political roles. By pinpointing good and bad experiences from her own professional practice, Maria shares concepts, tools and the value of planning in the different levels of museum management, including the museum education sector.

Avoiding strict guidelines and “how to do” lists, the branding process and the communication mix becomes interesting and accessible, depending more on planning than on means and financial resources.

Making our museums communicate fosters a more efficient organisation that really can achieve the mantra that our museum is “open to all” and is “for the people”.

RESEARCH TOOLS

THE MAKING OF MEANING: WHAT ARTWORKS TELL US AND HOW THEIR MESSAGE CAN BE TRANSLATED

by Valeria Pica

This session is focused on case studies depicting tools that museums can exploit to improve their activities and increase the interaction with all types of audiences. Some topics are related to research methods, assessment tools, and best practices in museums mediation together with informal education, museums experience, and professional skills.

Valeria Pica also aims to share knowledge and information fostering the exchange of ideas between participants and creating a platform for in-depth dialogue. A selection of case studies stimulate the discussion about museum studies and museum audience, focusing evaluation tools and their effectiveness in the museum experience and our professional practice.

These tools can be paramount for outlining specific mediation activities, making us look at our visitors, and also to our collections with different perspectives.

REFLECTION AS A TOOL FOR DEVELOPMENT AND SUPPORT OF PRACTICE

by Alice Semedo

Reflection as a tool for development and support of practice has been increasingly recognized by different professional areas (e.g. education, health, arts) as being strategic to create depth of knowledge and meaning for all involved in the process. Reflective practice may, however, become mechanistic in use, unless new creative approaches are employed.

Generally, creative research methods are those that employ a creative activity or shared experience with the goal that the participants are brought to new areas, as they are not only free to enjoy the process of research, but also to respond more fluidly to the very issues proposed by the research.

Exploring the tension between the use of evidence-based practice and reflection, Alice Semedo explores the use of subjective approaches and perceptions of personal, possibly more creative and visual approaches, as forms of critical reflection and participation in the construction of a new collaborative / creative paradigm to think about mediation in museological context.


Le Novità del Museo
Le Novità del Museo

4 MEET OUR LECTURERS

CRISTINA DA MILANO

Born in Milan in 1966, after having taken a Degree in Archaeology, Faculty of Humanities, awarded by the University of Rome "La Sapienza" (I) in 1988, she achieved the MA in *Museum Studies* at the University of Leicester (UK) in 2001 and the MA in *Technological Instruments for the Economic Evaluation of Cultural Heritage* at the University of Ferrara (I) in 2003.
Since 1995 she has been a member of Eccom - European Centre for Cultural Organisation and Management and in 2010 she became president of it.

She implements studies and research projects in the field of museum education and communication, with special reference to the issue of culture as a means of social integration.
She has participated in many European funded projects within the Culture Programme and the Lifelong Learning Programme, mostly addressed to lifelong learning in museums, with a particular focus on disadvantaged audiences.
Cristina Da Milano lectures on many post-graduate courses on issues such as museum communication and education.

ELISABETTA FALCHETTI

She has worked at the Zoo of Rome for many years as curator and director of the Educational Department. Since 1998 she has been working at Rome's City Museum of Zoology as co-ordinator and director of the Educational Department.
In the many institutions where she has worked she has always devoted her energy to didactics and lifelong learning and education, strongly believing in the value and the power of culture in improving the quality of life for all.

Her current interests include museum education and communication; the role of museums in social - cultural inclusion and the impact of museums on individual, social and environmental sustainability. All these are the subject of her current research work, carried out in cooperation with national and international Agencies and Institutions.
She is the author of many papers and books on various fields within her specialisation and in particular on museum education.

CARLA PADRÓ

With an outstanding academic career, Carla has been a member of several research groups: *New Technologies and Teacher Training*, September 1996-June 2007 and *Museum Studies and Representation*, since 2009, among others. She was also a partner and the project Manager of the European Project DIDART, Culture for the creation of an internet network on museums and education for children aged 6-10. Project financed by the European Commission. June 2002-June 2003.

As consultant and mediator, Carla has been responsible for the implementation of the education programme of the museum and design of guided tours for adults and schoolchildren, and the design of workshops and educational materials for primary schools and families in several museums in Spain and overseas.

IRENE AMENGUAL

Since 2005 she has worked in the Learning Department of Es Baluard Museu d'Art Modern i Contemporani de Palma. Within the department she works as an art educator and designs some of the educational programmes that they develop. Besides other management tasks, she has also conducted a training course about art education for primary teachers who want to work with the museum, which is recognized by de ICE (Institute of Educational Sciences).

In 2008 she was awarded with a "La Caixa" Foundation Fellowship, earning an MA in Museums and Galleries in Education from the University of London in 2010. In London, she undertook a work placement at the Whitechapel Gallery.
In 2012 she received her PhD (Summa Cum Laude) in Art Education from the Faculty of Fine Arts, University of Barcelona. Her most recent contribution is the publication of "Reflecting on Artists in Residence" presented at the congress proceedings of the International Conference InSEA 2012 European Congress, Limasol, Cyprus.

SIMONA BODO

Simona is an independent researcher and consultant with a particular interest in the social agency of museums and their role in the promotion of intercultural dialogue.
On these issues she acts as an advisor to public and private institutions (e.g. Italian Ministry for Cultural Heritage and Activities, Brera National Picture Gallery, Istituto per i Beni Culturali of the Emilia Romagna Region, Fondazione ISMU – Initiatives and Studies on Multiethnicity, Fondazione Cariplo), and has taken part in a number of international research projects commissioned by the European Union and the Council of Europe.
She is co-creator and editor of "Patrimonio and Intercultura" (www.ismu.org/patrimonioeintercultura, English version available), an on-line resource promoted by Fondazione ISMU and specifically devoted to the intercultural potential of heritage education projects.

Among her most recent publications/essays: S. Bodo, "Museums as intercultural spaces", in R. Sandell and E. Nightingale (eds.), *Museums, Equality and Social Justice* (Routledge, 2012); S. Bodo, K. Gibbs and M. Sani (eds.), *Museums as Places for Intercultural Dialogue: selected practices from Europe* (published by MAP for ID partners, 2009), *A Brera anch'io. Il museo come terreno di dialogo interculturale* (et al., Electa 2007), *Quando la cultura fa la differenza. Patrimonio, arti e media nella società multiculturale* (with M. R. Cifarelli, Meltemi 2006).

INÊS CÂMARA

Inês has developed a full career as a cultural entrepreneur, academic lecturer and researcher in the fields of Museum Communication and Education, as well as Marketing and Entrepreneurship.
She is one of the founding partners of Mapa das Ideias, a pioneering company in the Museum Communication and Education Sector, created in 1999. During its over 14 years of activity, Mapa das Ideias has developed ground-braking projects and is a reference in the cultural communication field, in Portugal and the EU.

Besides the company's activity, Inês is a lecturer at the Polytechnic Institute of Tomar in the fields of Marketing, Communication, Negotiation and Entrepreneurship. She is member of several professional associations in the fields of museology, sociology, communication and marketing.
She is author of several articles and research papers in the field of Museum Mediation, collaborating as a speaker and lecturer in several events and professional meetings.

IDA BRÆNDHOLT

Ida has specialised in developing the educational role of museums in society through the Intercultural Learning and Culture- and Education policy.
Nowadays, Ida is working as Senior Adviser in the Danish Agency for Culture and Museums.
She is the Project Manager of the Education Plan for Danish Museums, a National framework aiming at improving the Educational role of Danish Museums in Society. She has been a Museum Adviser for Art Museums since 2007. She has been contributing to the new international strategy for the agency and work with international cultural exchange.

Alongside this, she is an Associate Professor and censor at the Department of Material Culture and Education, Aarhus University.
A Member of Engage – The National Association for Gallery Education, UK, Member and co-funder of MID (Museum Educators in Denmark), A Member of ICOM, SECA / INTERCOM. During her career she has produced numerous publications and lectures nationally and internationally on the Educational role of museums in society and museum education.

MARIA VLACHOU

Cultural Management and Communications specialist.
She is the Executive Director of Access Culture, a cultural association based in Portugal that aims to improve access to cultural venues and the cultural offer in general.
She was Communications Director of São Luiz Municipal Theatre, Lisbon, Portugal (2006-2012) and Head of Communication at the Pavilion of Knowledge – Ciência Viva, Lisbon, Portugal (2001-2006). She has been a Member of the Board of the National Committee of ICOM Portugal since 2005. She is currently a Fellow of the Summer International Fellowship Program of The DeVos Institute of Arts Management at the Kennedy Center in Washington (2011-2013). She is the author of the bilingual blog Musing on Culture, where she writes about culture, the arts, museums, arts management, cultural marketing and communications and audiences. The book Musing on Culture was published in March 2013 by BYPASS Editions.

VALERIA PICA

She studied Art History and Museology at the University of Naples and then she devoted her research to Museum Mediation. In 2001 she started working in cultural institutions and museums first in Naples (San Carlo Opera House, National Archaeological Museum, Royal Palace, Capodimonte Gallery) and later in Rome (Vatican Museums) as museum educator; meanwhile she has developed her skills in mediation attending courses in different Italian and European universities, such as the École du Louvre in Paris and the University of Copenhagen, in order to place side by side the real experience with a theoretical in-depth analysis of museum mediation.

In 2004 she started lecturing at the University Suor Orsola Benicasa in Naples on Museum Education and she took lectures at the universities in Roma, Cassino, Siena, and Perugia for Museum Communication and Mediation. In the same year she joined ICOM and presently she is on the board of ICOM Lazio as secretary of the local branch.
She has published some articles in Italian magazines and journals and recently a book on museum mediation focused on the Italian educational department's activities. Now she is researching at the University of Malta in the scope of museum identity.

ALICE SEMEDO

She has been a professor of museology since 1994 and Director of the MA in Museology at the University of Porto (Portugal) for the last four years.
She has always tried to get involved and develop projects of different natures, supporting, for example, the organization of conferences or organizing various publications (Proceedings of Symposia, Books, Academic or Professional Journals). She did her postgraduate and doctorate studies at the University of Leicester (UK) where she first completed an MA with a dissertation on collections management, and later, presented under the direction of Susan Pearce, the PhD thesis The Professional Museumscape: Portuguese Poetics and Politics.
She is currently a researcher at CITCEM-Transdisciplinary Research Centre for Culture, Space and Memory.

5 COURSE READER

MAKING MUSEUMS MATTER

To-read list *by Cristina da Milano*

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LINKS

ISMU Foundation - Heritage and Interculture http://www.ismu.org/

ERICarts - Compendium of cultural policies
http://www.culturalpolicies.net/web/themes.php

European Union - Social Inclusion
http://ec.europa.eu/social/main.jsp?catId=750&langId=en

The international Journal of the Inclusive Museum
http://ijz.cgpublisher.com/product/pub.177/prod.52

To-read list *by Elisabetta Falchetti*

LINKS

Sustainability and Museums – Report on consultation, January 2009
http://www.museumsassociation.org

Sustainability and museums. Your chance to make difference
http://www.museumsassociation.org

Museums & Sustainability. The sustainable Challenge. A way forward. Sustainability in action
http://saskmuseums.org

LEM Report 7. New Trends in museum of the 21st century
http://www.lemproject.eu

People and the Planet. The Royal Society Science Centre Report 01/12
http:// royalsociety.org

Canadian Museums Association – A sustainable Development Guide for Canada's Museums (2010)
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Museums Australia - Museums and sustainability: Guidelines for Policy and Practice in Museums
http://www.museumsaustralia.org

Learning in the 21st century museums
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EVOLVING MUSEUMS IN A FAST CHANGING WORLD. NEW TRENDS, OPPORTUNITIES, RESPONSIBILITIES AND AGENDAS

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1. INTRODUCTION

1.1 MUSEUMS BETWEEN CONSERVATION AND EVOLUTION

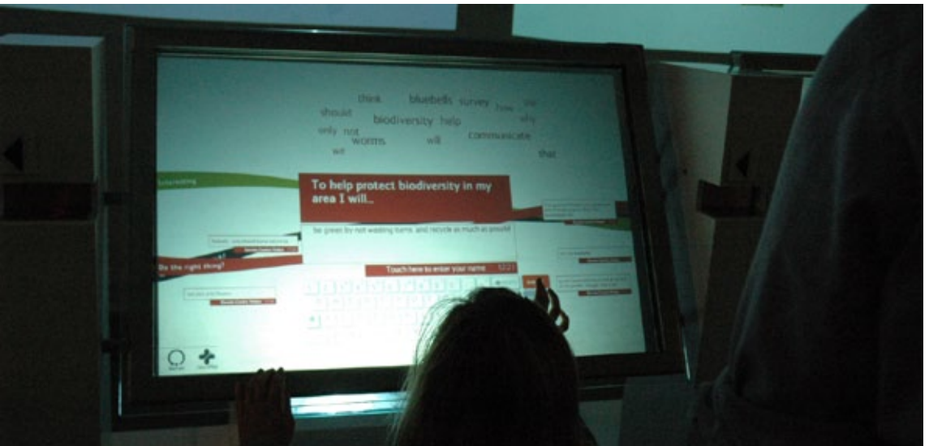
Museums are social institutions that match and support the cultural needs of the communities they belong to. They have a dynamic character that has allowed them to survive successfully until today, balancing the conservation and evolution of their roles, functions and missions. Preservation of natural and human products – Research – Communication (PRC model of the Reinwardt Academie) are the historical functions of museums and their original mission. The PRC model legitimates the museums' existence, reinforcing their continuity and stability; but at the same time PRC constituted – and still constitutes – the museum evolutionary potentiality; in fact these functions have also been adapted to the epochal socio-cultural trends, thus preserving museum vitality and modernity. Museums are also meaningful appreciated institutions in modern societies; they have gained trust and reliability founded on traditional roles and, at the same time, fascination and attractiveness due to their innovations (human kind needs both tradition/stability and change/evolution). The very same concept of heritage in museums builds and consolidates the sense of continuity of human life from the past to the present and into the future.

Most Museums have shown their ability to introduce the changes required by their societies, to harmonize and improve their roles, contents and activities. The changes are connected with paradigmatic and philosophic evolution of disciplinary fields, of education and communication methods, as well as with different social requirements, relationships between culture and society and community life styles. Changes include museum agendas and missions, in agreement with social priorities. The International Council of Museums (ICOM), for example, until the year 2007 indicated in its Statute research and study as prevailing and characterizing museum activities ("museums as a kind of laboratory open to the public"; Desvallées and Mairesse, 2010 p. 73). Since 2008, education and lifelong learning have prevailed and have been considered as a priority over research (Desvallées and Mairesse, 2010). Changes include collection management, studies, communication frame and shape, professional roles and specialisation (from curators to new professionals as designers, museologists, museographists, registrars, educators, mediators, etc.).

"In the early 1980s the museum world experienced a wave of unprecedented changes having long been considered unobtrusive, and elitist, museums were now, as it were, coming out, flouting a taste for spectacular architecture, mounting large exhibitions that were showy and hugely popular and intending to be part of a certain style of consumerism. The popularity of museums has not failed since, and they doubled in number in the space of little more than a generation everywhere … One generation later the museum field is still changing" (Desvallées and Mairesse, 2010, p. 21).

Some categories of museums passed through huge revolutions involving their mission, activities and strategies, e.g. scientific museums (that also generated the modern Science Centres). The revolution was foreseen and described by some museologists, like Bernard Schiele and Hemlyn H. Kostner (1998); these Authors illustrated and explained the reasons of some crucial changes which occurred in the course of the XX century and they anticipated the need of further fundamental transformations for the XXI century.

Natural History Museums provide an example of deep transformation (past and ongoing); their historical role is collecting, preserving, studying bio and geo diversity and the diffusion of naturalistic knowledge. Nowadays preservation and research are oriented towards evolutionary biology, ecology, environmental conservation, etc., after the epistemological changes and theoretical innovation of the post-Darwinian science; instruction *on* and didactics *of* Natural Sciences have shifted towards a new wider concept of education and "lifelong learning", regarding a broader environmental-naturalistic cultural field; educational practices are participative, active, constructivist, and "multiple intelligences" oriented; exhibits are thematic, environment-inspired; cultural activities and exhibitions are exciting and involving: themes and issues are multidisciplinary and multicultural; communication is dynamic, multimediatic and enriched with different languages. These new museums are undoubtedly "visitor-oriented". Scientific museums, in fact have shown great sensitiveness and receptivity towards the declared universal right to instruction, to cultural democratization and public participation, particularly towards citizen scientific literacy and education, in consideration of the marked techno-scientific orientation and huge dependence on science of our western societies. Museums, like other cultural institutions, universities and educational/formative agencies supported the international programs of Public Understanding of Science (PUS) and Public Engagement with Science and Technology (PEST); more recently they have carried out the Open Access Program that provides the on line publication of collections, research and other scientific museum activities (*Our mission of disseminating knowledge is only half complete if the information is not widely and readily available to society*) (Berlin Declaration, 2003). Many scientific museums (e.g. the Natural History Museum of London) involve communities - common people, amateurs; schools and other institutions - by the web, in digitalization of collections, in research, surveys, or in collecting data in the field (Citizen Science and Crowd Science).



1.2 TRADITIONAL AND EVOLUTIONARY ROLES

The museum world is connected with the concept of heritage: museums remain the trustees/depositaries of heritage preservation and of cultural heritage-connections. They build knowledge about the material and immaterial patrimony they preserve and study; they promote cultural exchanges among experts and non-experts (museums for all and for lifelong learning). Museums are powerful institutions that nourish an image of culture as a community-shared and accessible patrimony, gratifying and interesting also for leisure (time); museums, thus, are not only mediators and disseminators of knowledge, but also a source of intellectual stimuli and promoters of an attitude towards culture in general. Museums are supporters of personality expressions and vocations, because they have the power of stimulating different skills, attitudes and frames of mind, by means of which human beings build self and social relationships. They reinforce cultural trends and identities and ways of thinking. Museums, thus, promote both personal realisation and people's cultural history and evolution.

Museums are also promoters of traditional and new forms of socio-cultural relationships and processes. Museum visits, in fact, are generally social events and many studies reveal that the context of exhibitions stimulates social interaction.

Museums are ideal environments to favor democratic, participative and interlocutory meetings between the cultural world and society and to debate questions and disputes of communities. Today, museums are confirming their role as places of mediation and facilitation for a dialogue among people of different ages, education, culture, needs, interests and values; thus, they are places of social inclusion and intercultural contacts.

Their roles, therefore, overcome their historical contribution to heritage preservation and knowledge diffusion, and extend to cultural fields in transition and domains of education and sociality that are fundamental in order to face the modern human problems and needs.

The European Community has acknowledged that museums can provide substantial social benefits. The Council of Europe Framework Convention on the Value of Cultural heritage for Society (Faro, 27/X/2005) - emphasised that knowledge and cultural heritage use are part of the right of citizen participation in cultural life, as stated in the United Nations Universal Declaration of Human Rights (1948) and guaranteed by the International Covenant on Economic Social and Cultural Rights (1966) - considers cultural heritage as a benefit for society and a quality of life. Cultural heritage is a source of social bonds, is a determinant for human development, appreciation and promotion of cultural diversities, as well as intercultural dialogue. Cultural heritage must play a role in building democratic and peaceful societies and in sustainability processes.

Modern museums, therefore, should be oriented towards and open to communities and their needs; they should run as spaces to experiment new forms of cultural citizenship, promote and support social relationships and socio-cultural inclusion. This new fascinating image of museums as promoters of social cohesion and dialogue, of mediators among different people cultures/identities and as a place of welcome, is a promising basis to consider for future roles.

Lastly, the famous psychologist Bruno Bettheleim claimed museums can play a role in re-enchanting the world, because they are able to activate curiosity and wonder. Our times are wanting of wonder; museums should promote it.

MINHO - CAIXA DE BRINQVEDO

1.3 ROLES FOR THE FUTURE

Many cultural institutions started to reflect on what and wonder how new roles should be played in order to progress towards the future. The literature published in the last years is full of "Manifesto" or "Declaration" or studies on main issues and trends for the 21st century (e.g. "Learning in the 21st Century Museum, paper given at LEM Conference, Tampere, Finland, October 2011; Trends Watch 2012: Museums and the Pulse of the Future, AAM 2012; and the very recent LEM Report No. 7: New trends in museums in the 21st century, August 2013).

Now the attention is on the future! "*We can still wonder about their prospects and ask: is there still a future for museums as we know them? We cannot claim to answer such a question… but we are interested in the future of museums in general…*" (American Association of Museums, 2008).

The American Association of Museums (AAM) founded a CENTER FOR THE FUTURE OF MUSEUMS (CFM) a "think-tank of experts that research and design labs for fostering creativity and helping museums transcend traditional boundaries to serve society in new ways". CFM is charged with studying and shaping new museums, organizations and activities able to assure museum survival and to give new social roles.

CFM published in 2008 the plan "Museums and Society 2034: Trends and Potential futures" ("*The goal of forecasting is not to predict the future but to tell you what you need to know to take meaningful action in the present*"). The CFM plan helps museums to explore the cultural, political and economic challenges facing present society and, presumably, the future ones (demographic trends, changes in geopolitical and economic landscape, shifts in technology and communications, and the rise of new cultural expectations) and devises strategies to shape a better tomorrow. The same CFM published in 2012 "Museums and the Pulse of the Future"; the main issues of this Document were: Volunteers, Internet crowd-sourcing (Harnessing the Crowd), Alternative strategies for social enterprise and attack to non-profit sector (NPO No More), Community encounters beyond the walls of museums (Taking it to the street), New forms of philanthropy (Alt Funding), Aging population and challenges (Creative Aging), Augmented reality technologies (More than Real) and "A New educational Era". The CFM approach consists of analysing the present trends to foresee possible impacts on society and museums ("What does this mean for society; What does this mean for Museums").

The England Department for Culture, Media and Sport (dcms) in 2005 published an interesting Document for a long-term national strategy framework for the future, entitled "UNDERSTANDING THE FUTURE: Museums and 21st Century Life – A Summary of Responses", in which it underlines: "*The aim of Understanding the Future was not only to celebrate the achievement by the museum sector but also to look at what aspects of England's museums needed to be addressed to face the challenges. Key challenges and opportunities facing England's museums were identified and ideas and suggestions aired for positive change*". The dcms identifies fundamental themes of debate for the future of museums on: Collections and their Uses, Learning and Research, Careers, Training and Leadership, Coherence and Advocacy, and Partnership and Measuring Value.

In the UK the debate is alive and stimulating; see e.g. "A MANIFESTO FOR MUSEUMS. Building Outstanding Museums for the 21st Century", a Document compiled by Governmental and independent Associations and Agencies, that analyses the impact and contribution to the humanity of the UK museums (centres for preservation of collections, learning, economy, tourism, public-social-spaces, centres of research and innovation and as agents for social change and promoting intercultural understanding etc.) and redefines roles in the 21st Century.

In a similar way the IFLL Inquiry into the Future for Lifelong Learning (Innocent, 2009) analyses the contribution of museums, libraries and archives in the 21st Century and debates on how to build a new future.

2. NEW MUSEUMS FOR NEW SOCIETIES

2.1 THE MODERN SCENARIOS AND THE "STATE OF THE WORLD"

Museum actions, roles, agendas, policies and practices get meaning and value in a defined context/space, i.e. within their contemporary socio-cultural models, problems and needs; museum trends and actions are not (and could not be) independent or neutral in their philosophies, languages, strategies and procedures of knowing. Gregory Bateson in his well-known essay "Mind and Nature" (1979) wrote that nothing has a meaning if it is considered outside/external to a context; without a context, words and actions are meaningless. According to this sentence, we agree that a look towards the future should be connected with the present and the presumable contexts of the next decade. Within the debate on the future, museums should include a meditation on new (or old) goals they desire to achieve, on what kind of culture they aim to build, as well as what societies they are available to work for; which museum roles are still valid and should be confirmed/consolidated and what could the new ones be; what new services museums should provide to their communities; what is the philosophical and theoretical kingdom within museums that could think and act to introduce the right changes for the future; finally what are the priorities and urgent needs today and in the next years of this century.

Many governmental institutions, ONG, single or associated museums as well as museologists and researchers started to debate about these issues and topics (e.g. the above quoted Reports on the 21st century and on the future, and the LEM Report n. 7, 2013). Most of them analyse the context emphasizing the financial international default as a cause of possible decline for museums and suggest wise managerial and organizational rules in order to overcome the economic crisis; many of them consider the main environmental problems (particularly global warming, demographic increase, etc.) and suggest an appropriate policy for new and old museums (e.g. reduction of energetic costs/resources, synergies and collaborative programs among museums, etc.).

This advice is certainly wise and appropriate, but museums should extend the matter and consider also other social, cultural, environmental issues that are apparently underestimated.

The World Watch Institute's Annual Report "State of the world" describes a worrying environmental context; the contemporary horizon is involved in a global general crisis affecting all sectors of human existence and the environment; human kind's future is uncertain and problematic. Some other documents describe the social and economical environmental status (e.g. People and Planet, The Royal Society Science Policy Centre, London 2012). All these documents describe societies in transition, rapidly changing in their composition, organisation, habits and life styles, cultures, economic trends, etc. At the same time, all these documents reveal the critical aspects of our societies: environmental ecological crises (global warming, loss of biodiversity, decrease and overexploitation of natural resources, overpopulation…). The environmental crisis crosses social crisis both in industrialized western countries and in the "third World" or emerging countries (conflicts, poverty, analphabetism, continuous offence to human rights, gender disparity, endemic sickness, drug addiction, criminality, injustice, etc.). As Edgar Morin underlines in many of his essays, the general crisis includes ethics, values and human relationships like incomprehension, loss of solidarity, increased individualism, conflicts and antagonism, social disintegration; within the social crisis we entail also the political crisis determining loss/decrease of public responsibility and participation.

The present economic crisis is due to greed, incoherence and irrationality of the current economic models; they are failing, dangerous and inadequate to face and overcome the global crisis. Gregory Bateson in his essay Steps to an Ecology of Mind (1987), claims that we should be aware that our values are wrong. All world institutions (museums too) should engage in a deep/honest understanding of social environmental crisis and in a search for appropriate solutions.

The international Community acknowledged the existence of some environmental and social crises (e.g. Agenda 21, the 1992 Rio de Janeiro Document and the 2002 Johannesburg Document) and designed the necessary trends and directions to overcome the crisis; but the success of the programmes "for the future" is quite disputable and the failing is evident. Many researchers and scholars agree on a necessary radical paradigmatic change to face and cope with our crisis.

Let's introduce another point of view: in the end, all the crises are primarily socio-cultural crises that influence all human activities and way of living. We should challenge our crisis starting from the awareness of our irresponsible use of natural and technological resources and our mistakes in western ways of thinking and culture. Therefore our primary need is a deep cultural change and "rethinking". In such a programme museums could play a fundamental role.

2.2 CULTURE IN TRANSITION

How does the contemporary cultural context appear? A deep crisis encompasses the philosophical and scientific fundamentals too; we record, in particular, a loss of trust in science, its resources and products as well as its power, in order to solve the foremost problems of modern societies.

The theoretic and paradigmatic post-modern context sees a culture in transition, upset by earthquakes and revolutions like the "general systems", "complexity" and "chaos" theories. The epistemological view accepts these new paradigms and considers/legitimates the uncertainty, the temporary nature of knowledge, the indeterminism, the non-linearity, the multiple-scales and plurality of indicators, etc. (e.g. the fundamental contribution of Gallopin et al., 2001). The modern thinking faces these new cultural trends as well as the inter-multi-culture, the relativity and the cultural globalization. New cultural approaches appear necessary, like for example the "Post-normal science" that provides a complex scientific and systemic approach including environmental-social factors in the "normal science".

Educational trends are in transition too; education is strictly connected with socio-cultural contexts; in his essay The Culture of Education, Jerome Bruner (1996) writes that the way to conceive education is a function of the way of conceiving culture and its expressed and un-expressed goals. A modern concept of education acknowledged in western countries, considers more than didactical aspects, it considers the whole individual formation/growth: not only knowledge, but also attitudes, values, ethical views, social relationships, behaviors… in the end, the harmonic development of every person in his/her socio-environmental context. The methodologies are addressed towards active educational processes; therefore, there is no transmission or "brain/mind fulfillment", but creative processes that enable everybody to express his/her potentialities and skills in his/her environment. The (wished) frame of mind that education should promote is the "ecology of mind" (Bateson, 1987): i.e. ways of thinking enabling us to understand and practice systemic approaches, research of relationships, ecological thinking skills as well as to consider "the quality" of the processes of reality; ecology of mind means capacity to observe and to face uncertainty and finally to develop an empathic attitude towards the world. Flexibility of ideas, of person/people, of societies, of civilizations etc. is a key to face the systemic crisis. Diversity (genetic, social, cultural, environmental, etc.) is a fundamental resource in order to promote flexibility and "pre-adaptation" to face unforeseeable, stochastic events.

Some cultural domains introduced new trends and new goals in their research and education programmes, for example, the scientific domain. The World Conference on Science under the rubric "Science for the Twenty-First Century" (Budapest, 1999) published two fundamental documents embodying the results of the Conference: the Declaration on Science and the Use of Scientific Knowledge and the Science Agenda-Framework for Action. These documents claim a new role for science in society: they emphasize the need for a new relationship between science and society, a reinforcement of scientific education and cooperation, the need to connect modern scientific knowledge and traditional knowledge, the need of interdisciplinary research and culture, the need to support science in developing countries, the importance of addressing the ethics of scientific practices and the use of scientific knowledge to enhance the ability to examine problems from different perspectives and seek explanations of natural and social phenomena constantly submitted for critical analysis. Finally, "*A new commitment*" has been assigned to scientific knowledge to help societies affected by crisis: to promote critical thinking, new forms of culture, as well as peace and socio-cultural environmental development. Science *in* society and *for* society. On the other hand the UNESCO Document "Democracy and peace" (1997) claims the very need/goal of adult learning in our globalized world for democracy, peace, social and gender justice, intercultural communication and an active civil society.

Are museums ready and adequate to promote and diffuse this post-modern culture? Are they able to interiorise and support such deep cultural changes?

2.3 THE CHALLENGES AND THE PROJECTS FOR THE FUTURE

In the last twenty years all the world governmental institutions (cultural, political and economic) and ONG have been debating about strategies and actions to face the present and future crises and challenges. The "future" idea/concept was dramatically introduced in 1992 at the Rio de Janeiro "Earth Summit", after the alarm for the reduction of Earth environmental resources; the current trend of human consumption jeopardizes the life of future generations. The future is the matter of debates for museums too.

The generally agreed Project in the world, planned to check the environmental crisis, is Sustainable Development. Agenda 21 is the Document edited after the Rio Conference which indicates the guidelines and prescribes Actions for Sustainable Development. This Project entails a change in the current socio-economic trends and in the use/exploitation of natural resources, whilst also considering the needs of future generations (the present generations are exploiting the resources necessary for the future ones). Agenda 21 states the priorities for Sustainable Development; the first three Actions are addressed to biodiversity and forest conservation and to the control of climatic changes.

The Agenda 21 Chapter 4/36 provides guidelines for Sustainable Development education; this Document confirms the immediate need of new forms of education aiming at orienting people towards Sustainable Development, and it invites an increase in training, awareness and public participation. This educational Programme is appointed to museums too.

In 1999 the UNESCO Committee, in order to plan new educational objectives and strategies charged Edgar Morin with drawing up the educational guidelines able to promote ways of thinking suitable to face the future; these guidelines have been expressed in the fundamental essay "Les sept savoirs nécessairs à l'education du future".

However, Sustainable Development is a perspective which is heavily debated (and it is practically failing in a quantity of Countries); this Programme is considered unrealisable from the practical point of view (the concept of Development is conflicting with the limits of Earth resources), but also inadequate for education; in fact Sustainable Development is an economic project, a settlement among economy, politics and environment (Sauvé, 2000) based on a one-sided vision of "environment=resource". Therefore Sustainable Development education is insufficient to promote social transformation and improve the relationship between individuals, societies and environment.

New cultural orientations were created in the last years to address the concepts of "sustainable" and "sustainability" towards other meanings and projects. A new interpretation of sustainability, now largely accepted, refers to a project aiming at building (in the present and the future) models of a more equitable life, just and balanced from a social and an environmental point of view."*Sustainability can be seen as the ability of a system to sustain itself in relation to its internal and external environments, given that all the systems are made up of subsystems and are parts of larger meta-systems*" (Sterling, 2003). The UK Museum Association (2008) provided such an operational definition: *Sustainability is not a "goal" to be pursued in a linear way, such that it will be "achieved" after a certain amount of time, but rather it is a path, a new approach and a set of values that have to be constantly reinforced*.

Ways of thinking and projects aiming at changing life styles and relationships among all the living beings and their environments are "sustainable". Sustainability includes three levels or hierarchical dimensions: individual, social and environmental; sustainability entails all the crisis elements, not only the economic ones. The Sustainability models suggest ways of thinking approaching complexity, systemic vision and interdisciplinarity; they introduce new ethics and responsibilities (see e.g. Dresner, 2002; Edwards, 2005; Senge, 2008; Sterling, 2003; Stibbe, 2009). "The sustainability revolution. Portrait of a paradigm shift" is an essay by Andras Edwards (2005) explaining just the paradigmatic change required by Sustainability. This is revolutionary because its goal is "*Changing the world*".

The revolution is paradigmatic because sustainability entails different cultural and educational forms; different social, economic and environmental relationships and it includes all level of the environmental macro-system.

Some economic Projects (e.g. the Happy decrease, the Prosperity without growth and Blue economy) describe ethically, socially and environmentally sustainable strategies of exploitation of the Planet resources.

"*… sustainability is ultimately a cultural matter […] It is more helpful to see culture as an evolving set of patterns and processes that reflect who we are, what we think and how we act as individuals and groups. This puts culture at the core of sustainability work, as the foundation for both economy and society*" (Sutter, 2011). The diffusion of a "culture of sustainability" is a priority in our times and therefore a new mission for our museums. Sustainability has a well modelled cultural connotation that introduces inter-poli-trans disciplinarity and the trend towards the future; the culture of sustainability provides a multidimensional and multilevel post-modern vision that eliminates the dichotomy between mankind and environment, between human and natural systems. The culture of sustainability is ecological, ethical, responsible and value oriented; it appreciates diversity which is both formal and informal as well as traditional cultures, and multiple languages.

The way to build a sustainable and more peaceful world is education; the change towards sustainability depends on the change of thinking; the difference between a chaotic future and a sustainable one resides in the difference of thinking (Sterling, 2003).

Sustainability education is constructive, active and participative; it appraises emotions and all the different skills/intelligences; it encourages practical experiences and the use of numerous practices, languages and forms of expression/communication; it is ethical and "ecological". "*All thinking … now must be ecological, in the sense of appreciating and utilizing organic complexity, and in adapting every kind of change to the requirements not only of man alone, or of any singular generations, but of all his organic partners and every part of his habitat*" (Sterling, 2003).

A massive cultural shift is required at a local and global level in every dimension of the organizational structure of our societies. The cultural shift is required also in museums. The 2010 Report *State of the World* exhorts to work for a cultural change in order to imagine realistic perspectives of saving the Planet (The Worldwatch Institute, 2010: *Transforming cultures*). The already quoted Morin's essay "Les sept savoirs nécessaires à l'éducation du future" suggests a transformative education aimed at building ecological, complex and systemic ways of thinking, a new planetary ethics and solidarity, a new inter-meta-transdisciplinary culture.

The UNESCO publication "Engaging people in sustainability" (Tilbury and Wortman, 2005) suggests five key concepts to address educational practices for the 21st century:

- Imagining a better future
- Critical thinking and reflection
- Participation in decision making
- Partnership
- Systemic thinking.

Finally, the modern sustainability culture also introduces an ethics of the natural world. Many philosophical tendencies, inspired by the transcendentalism of Aldo Leopold and the romantic-ecological vision of Henry Thoreau, extend the ethics to other living species and to the Earth (bio-centric and planetary Ethics) and suggest the introduction of this vision in sustainability education. The UNESCO, WWF and IUCN Document "Caring for the Earth" (1991) states that in order to live in a sustainable way, our first commitment/duty is to achieve harmony among all the world people and with nature.

An environmental philosophy promoting sustainability is the Deep Ecology, based on the intrinsic values of all living beings and on a universal brotherhood.

Sustainability is a project of social cultural change founded also on planetary appreciation, comprehension, solidarity and respect.

Are museums ready to promote and diffuse a sustainability culture? Are they able to interiorize and support such a revolutionary project?

3 SUSTAINABILITY ORIENTED MUSEUMS AND SUSTAINABLE MUSEUMS
3.1 NEW MUSEUMS FOR NEW CULTURES AND SOCIETIES

Museums are in search of a sustainable future (Worts, 2004).

The new roles and goals of contemporary museums should be "reframed" and re-defined in our real contextual perspective and in view of the present and future challenges. In every historical context museums provided a fundamental contribution to public knowledge and culture; they still have powerful resources to promote the new necessary cultural change towards sustainability, by their activities, topics, communication, management and relationship with the public and communities.

Sustainability requires imagination and "*Museums allow people to further improve imagination and creativity and inspiration par excellence … a museum is a completely imaginary space, certainly symbolic but not necessarily intangible… one might call it the utopian function of museums, because in order to change the world, one must be able to imagine it otherwise, and thus to distance oneself from it, which is why utopia as a fiction is not necessarily a lack or a deficiency, but rather the imagining of a different world*" (Desvallées and Mairesse, 2010, p. 50).

All museums (it does not matter their discipline, size, location, organization…) can promote the free, critical and complex thinking required by post-modern and sustainable education; they can stimulate new ideas as well as intellectual, ethical and spiritual enrichment; they can support social justice and inclusion, cultural democratization, public participation, responsibility and awareness and appreciation of diversity. They can offer "reliable and neutral" civic spaces for human contact, debates, reflection, decisional planning and public participation.

For these purposes museums are not obliged to renounce their historical roles, but they should rethink how to address old and new roles towards sustainability.

Some museums are approaching sustainability in the planning of both their short and long-term programmes and roles; many museums are less worried about attendance, number of visitors, growth, size, quantity of activities, marketing, etc. and more about social value and the quality and ethics of their agendas; for example the UK MA Code of Ethics states museums enhance the quality of life of everyone, for both today and the future. The Australian Museums published in 2001 one of the first "pioneer" documents that provided general sustainability principles for museums and practical applications "*… to assist museums of all sizes achieve appropriate best-practice in sustainability … because museums have several clear rules in this field*"; these rules concern sustainable education and advocacy, operators and functions, collections, management, buildings, etc.).

The debate on sustainability has been introduced also in museum research; for example, in 2008 the UK Museums Associations ran a consultation about sustainability and museums, held workshops throughout the UK and in 2009 published a final Report and discussion. This paper emphasised that there was general support for it, including social, economic and environmental sustainability in museum agendas and museums needed to think more about sustainability; however, outside the UK MA workshops, people in museums are not thinking and talking much about sustainability and are not seeing it as a core point of their work and planning. Surprisingly, only a few museums are yet thinking explicitly about sustainability.

In 2008 in Italy, the National Association of Scientific Museums (ANMS) and the Zoological Museum of Rome organized the ANMS Annual Congress on the themes of sustainability in the management/planning of collections, research and education (Falchetti, Forti, 2010). This Congress described the "state of the art" revelation that many initiatives performed in Italian museums could be considered sustainability inspired and oriented (e.g. more attention to territorial problems; sensitiveness towards potentially excluded citizens; active and constructive educational programmes; new participative forms of communication and exhibition; introduction of environmental conservation topics; intercultural programmes; use of different languages and expressive strategies). In 2011 the same Museum organized a workshop about "Museums and sustainability languages" to experiment how to promote integration among different cultures, disciplines, languages, practices and different expressive/communicative models (the main conclusions are published in e-book format on the web-site www.ANMS.it Museologia scientifica memorie). The Italian ICOM Committee organized two national Congresses (2009, 2010) dedicated to sustainability issues. It is also noticeable that ICOM International is shifting in this direction, implicitly or explicitly suggesting a broadening of museum institutional roles. The International Conference held in Shanghai (November 2010) had a very "sustainable" theme: "Museum for Social Harmony"; by this choice the ICOM Community demonstrated its interest in world problems and charged museums with a special role in social sustainability. Museums can offer an invaluable partnership as the agent of social change in order to build just, peaceful and responsible societies.

However it is a macro Objective-Programme as sustainability is included and explicitly declared in just a few museum statutes and missions; many museums are already or are becoming "green", i.e. they are oriented towards energetic, technological and economic sustainability, e.g. energy efficient building, reduction of water and other resource expenditure. Other museums are reorganising collections, internal organisation, human resources (see for example the Australian museums rules for sustainability; see also the LEM Report No 7, 2013, where a checklist is outlined for museums aiming at sustainability). However a deeper and more complex "culture of sustainability" should be embodied into museum activities, agendas, policies and management, at an institutional level.

Adequate indicators should be selected to "measure" how museums are sustainable. Canadian Museums are cutting older institutions for sustainability. The Canadian Working Group on Museums developed a "Critical Assessment framework (CAF), designed to help museum professionals ("to challenge the courage and creativity of museum professionals") create new performance measures related to both culture and sustainability. The CAF uses a stratified approach to cultural indicators (Worts, 2000), integrating individual, institutional, community and global levels of feedback.

Museum mediators can play a fundamental role in educating museum visitors about sustainability, but also in building sustainability in their own museums by proposing sustainable topics, communication, social relationships, behaviour and practices…; museum mediators can address new evolutionary trends and promote museums able to imagine a better future and to transform cultures and societies. Sustainability is a day-by-day attainment; the pathways for changing are not defined or laid-out; they include uncertainty and challenges; they require creativity, open-mindedness, enthusiasm and courage to explore new educational/cultural models and reference points. Following the poetry of Antonio Machado: "Caminante no hay camino. Se hace camino al andar".

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LE
JO

RA
SO

MINA OSKAN PÄRIS MITUT KEELT.

KUI MITMES KEELES OSKAD SINA „TERE TULEMAST!" ÜTELDA?

PANE KOKKU ÕIGE VÄLJEND JA KEEL.

KAS TEAD KA NENDE RIIKIDE LIPPE, KUS NEID KEELI KÕNELDAKSE?

Tere tulemast!

eesti keel

itaalia keel

Willkommen!

läti keel

inglise keel

kreeka keel

Добро пожаловать!

vene keel

soome keel

Bienvenue!

¡Bienvenidos!

THE SOCIAL VALUE OF CULTURE

Cristina Da Milano
Eccom - European Centre for Cultural Organisation and Management

THE SOCIAL ROLE OF CULTURE

Traditionally, the values associated with culture are the intrinsic value, the instrumental value and the institutional one: strictly related to the recognition of these values are the different impacts that the cultural sector as a whole can have on society, i.e. the economic, the social and the environmental ones[1].
The meaning of cultural activities – and specifically of museum programmes – addressed to favour social inclusion and – to a certain extent – also to widening audiences, goes obviously beyond their intrinsic cultural value: we are in the domain of the social impact of culture and of its instrumental value (although the social impact is also connected to its institutional one, considering that according to ICOM "A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment"[2]).

From a historical point of view, after the Second World War in Europe we assisted in the development within the member States of three different models of cultural policies, focussed on fostering access to culture[3]:

1. The model based on the **development of access**: this model is based on the notion of democratisation of culture and it aims at widening access to culture to the entire population;

2. The model based on **socio-economic development**: it is based on the use of artistic and cultural activities as a tool to foster non artistic activities (i.e. participatory programmes, urban requalification processes, etc.);

3. The **cultural inclusion model**: it aims not only at widening access to cultural consumption but also to cultural production and distribution. The focus is on the opportunity for all individuals to participate in culture not only as "the public" but also as active participants.

The third one is the one which encompasses the widest concept of inclusion as a complex notion, not only limited to access: this notion has been defined and accepted from a theoretical point of view also referring to specific marginalised groups.

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[1] A. Bollo, Measuring Museum Impacts, The Learning Museum, Report 3, 2013, http://www.lemproject.eu/WORKING-GROUPS/audience-research-learning-styles-and-visitor-relation-management/3rd-report-measuring-museum-impacts

[2] http://icom.museum/the-vision/museum-definition/

[3] F. Matarasso, "L'état, c'est nous: arte, sussidi e stato nei regimi democratici" in Economia della Cultura 4/2004).

At an EU level, the Maastricht Treaty of 1993 enabled the European Union, which is historically geared towards the economy and trade, to take action in the field of culture in order to safeguard, disseminate and develop culture in Europe. However, the EU's role is limited to promoting cooperation between the cultural operators of the different EU countries and to complementing their activities in order to contribute to the flowering of the cultures of EU countries, while respecting their national and regional diversity, with a view to highlighting the shared cultural heritage. With this aim in mind, the EU has implemented measures in support of cultural initiatives such as the Culture Programme and the European Capital of Culture initiative[4]: the aim of the former is to encourage and support cultural cooperation within Europe in order to bring the European common cultural heritage to the foreground, contributing to the development of cultural cooperation at a European level, with a view to encouraging the emergence of European citizenship; the latter can be considered as one of the best examples of the above described socio-economic development model.

The European Union is committed to lifelong learning as an integral part of its aim to make Europe the most competitive and dynamic knowledge-driven economy in the world. Since the Lisbon European Council in March 2000, Lifelong Learning has become a core element of European strategies not only for competitiveness and employability but also for greater social inclusion, more active citizenship and the fulfilment of personal aspirations.
In 2004, an integrated action Programme in lifelong learning was published[5]: it was called Lifelong Learning Programme 2007-2013 and it encompassed specific actions addressed – among others – to adult learning (Grundtvig sub-programme) and to vocational training (Leonardo da Vinci sub-programme). From 2014 this programme will be substituted by a new programme which will cover the period of 2014-2020, called Erasmus for All[6].

Also quite recently the role of ICT in lifelong learning processes has been stressed by the EU through the Europe's i2010 initiative[7], which calls for inclusion, better services for citizens and quality of life and emphasizes the enhanced use of ICT for lifelong learning and social inclusion, making Europe's rich literary and audiovisual heritage available to as many people as possible in order to combine individual creativity with ICT. Technological developments are making the delivery of education possible through a growing range of interactive and mobile devices to meet the requirements of a generation of learners who expect learning to involve technology in an interactive and exciting way.

The role to be played by informal learning institutions, such as libraries and museums, in delivering European policies for lifelong learning is a key to this agenda and it has become one of the key questions at the interface between education, culture and social policy for the years ahead.
In European society, it can be difficult to separate the processes of learning from the practice of education. However, it is clear that in a knowledge economy, lifelong learning takes place in a range of sites and over sustained periods of time. Many of the transactions, activities and experiences that support learning do not take place in traditional educational settings at all.
In this context, the role of informal learning needs to be accorded full status and understanding. Theories of learning related to the concept of 'constructivism' suggest that that the knowledge acquired by learners should not be supplied to the learner as a ready-made product and that people learn best by creating for themselves the specific knowledge they need, rather than being instructed in what they must know. Attention to these informal styles of learning is also inclined to focus more on the experiential nature of learning, involving wonder, surprise, feelings, peer and personal responses, fun and pleasure.

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[4] ttp://eacea.ec.europa.eu/culture/index_en.php
[5] http://eacea.ec.europa.eu/llp/
[6] http://ec.europa.eu/education/erasmus-for-all/
[7] http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2005:0229:FIN:EN:PDF

Interest in the role of ICT in learning tends to enhance recognition that many people are immersed in ICT-related activities in their homes and with other people, supporting the concept of a wide 'ecology' of education where educational institutions, homes, leisure time, the library and the museum all play their part. A new set of relationships is emerging, between objects, learners and digital technology, in which cultural institutions are places of exploration, discovery and interpretation. The experiences of public visitors to libraries and museums increasingly provide a range of different digital experiences from playing computer games to interaction through mobile phones to engagement with 'Web 2.0' technologies such as blogging, Wikis and podcasting.
Learning is seen increasingly to occur through the leisure activities that are now mediated by digital technologies as part of people's social and cultural lives, but which are sometimes viewed by formal educational establishments as being outside the realm of valued educational experience. However, interest in the possible accreditation of learning gained by these means, emphasized by the growth of e-Learning in general, is increasing.

Activities organised by cultural institutions are often conceived from an adult education perspective, in many cases targeting specific groups suffering from situations of disadvantage. Addressing adults may be challenging because of the lack of intermediaries (such as the school in the case of children) which may facilitate the encounter. On the other hand, work with adults is increasingly important in consideration of demographic factors, such as the ageing of the population and of the importance of cultural participation for positive active ageing.
The role of "key-workers" may be of great importance. Key-workers (called also intermediaries, guides, volunteers, advocates, animators, facilitators or mediators) are either professionals or volunteers not employed by a museum (or another cultural organisation), who act as mediators between the organisation and a wide and representative adult public. In short, they are people who can help to open the door between audiences and the museum/cultural organisation.
Key-workers act across sectors in support of learning for adults in general and culturally excluded groups in particular. They have influence and responsibilities that are recognised by the target audiences that cultural organisations seek to reach. They may bring knowledge, skills, experience and resources that cultural organisations and staff in general do not have. They understand the barriers to access – such as cost, cultural differences, poor educational experience, literacy difficulties, language barriers, peer pressure and low self-esteem – experienced by many adults. To different degrees they may also bring their networks, a potentially important means by which access can be achieved and partnership developed.

There are many calls for increased collaboration between the formal and informal learning sectors, frequently linked to an increasing emphasis on lifelong learning. It is claimed by some that institutions such as libraries and museums have embraced new technologies and approaches to learning while the formal sector has focused on delivering an outmoded curriculum. A more concrete understanding of the role and outcomes of informal learning through cultural institutions is an important requirement in the future development of museums, libraries and other informal sector agencies to implement its technology and approach and evaluate the results.
Museums in particular all over Europe have been reviewing their role, adding a new facet to their mission in terms of their relationship with society and the local community and have undertaken significant actions to become agents of social change, places for reconciliation, agents of social integration, bringing more people back into the learning cycle.

CULTURE AND SOCIAL EXCLUSION

In order to understand the exact meaning of the words "social inclusion" it is necessary to define who the excluded are and what they are excluded from.
The expression "social exclusion" was used for the first time in France during the 60's to indicate the poorest part of society. In 1974 it was used by René Lenoir, a member of the Chirac government, to describe groups of individuals who were not covered by the State's social insurance: they were "mentally and physically disadvantaged people, suicidal people, aged invalids, abused children, substance users, delinquents, single parents, multi-problem households, marginal asocial persons"[8]. To these groups, who can still be considered as representing the category of the excluded, we should probably add the immigrants, considering the enormous problems related to immigration and integration which most European countries are facing nowadays.
In the last two decades, within the context of the political debate about poverty that took place in Europe, social exclusion has become a synonym of poverty. Even in the academic world, there is a debate concerning the definition of social exclusion and its relationship with the concept of poverty. Many definitions of poverty stress the identification of an income level below which an individual can be defined as living in poverty and lacking of material resources. On the contrary, social exclusion focuses on the lack of or on the rupture of relationships between individuals and their family, friends, community or state. Social exclusion represents a broader term compared to poverty and it defines those people who, whether living in poverty or not, do not participate in the different systems of society. Other scholars argue that it is not so easy to differentiate the two concepts, because often many of the causes of social exclusion are generated by the lack of material resources: this means that the analysis of relational issues cannot be separated from that of distributional ones.

These differences in the understanding of social exclusion are also due to the different cultural traditions of the countries which are coping with the problem of defining first and then combating social exclusion. Three paradigms – solidarity, specialisation and monopoly – have been identified as peculiar elements grounded in different philosophical and historical conceptions of citizenship, which can help in understanding some of the current national attitudes toward social exclusion in the EU[9]. Exclusion is considered the rupture of a social bond between the individual and society: therefore, according to what we can, generally speaking, define as the French Revolutionary thought of philosophers such as Rousseau, it generates a lack of social solidarity. But exclusion can be viewed as a consequence of specialisation, of the process that leads individuals to differ from one another giving rise to social differentiation: exclusion results, according to Anglo-American liberalism, from an inadequate separation of the social spheres in which individuals live. Finally, following Weber's thought, exclusion can be seen as the consequence of the formation of monopoly groups within society.
Obviously, these three paradigms are ideal types, and it has to be considered that, at a national level, some aspects concerning them are more important than others.
As for who are the excluded, there are three main groups of people within this category: those who become so due to a physical illness, those who are prevented from participating in society's activities by a mental illness and those who are excluded due to social/economic factors or personal reasons. If the first two groups are more easily recognisable as living in a state of exclusion and the causes of their exclusion are immediately perceived, for the third group the situation is slightly different. Their exclusion from society is often a slow, dynamic process which progressively leads either to the rupture of social links, deprivation and isolation or to a coalition of individuals

[8] H. Silver, "Reconceptualizing social disadvantage: three paradigms of social exclusion" in G. Rodgers, C. Gore, J. Figueiredo (eds.), Social Exclusion: *Rhetoric, Reality, Responses*, International Institute for Labour Studis, 1995, http://www.ilo.org/public/libdoc/ilo/1995/95B09_55_englp1.pdf
[9] H. Silver, *op. cit.*

experiencing the same living condition, the well known "pack" of our urban and sub-urban areas, which can become a dangerous element of social degeneration.
But, notwithstanding the conceptual differences that underpin our comprehension of social exclusion, there are some elements within this concept that are common to all its definitions and understandings. First of all, social exclusion "represents the opposite of social integration. Secondly, it refers to both a state and a process and thirdly the concept is multi-dimensional, extending beyond traditional definitions of poverty and deprivation"[10]. Social exclusion can be considered as *a state and/or a dynamic process which prevents an individual from participating in the systems of his/her country.*

Those who are excluded are not allowed to participate in the social, political and economic life of a nation.
The economic system is connected with issues relating to income and access to goods and services: being excluded from this system means that people cannot satisfy their basic needs, such as housing, health and education. From a social point of view, exclusion means lack of identity and of a specific role within society: this may lead to the loss of an individual's dignity and self-worth and it is potentially very dangerous, as it may produce social disintegration.
Within the political sphere, exclusion represents the deprivation of political and human rights, which can be grouped in three main categories: civil (right to justice, freedom of expression), political (participation in the exercise of political power) and social-economic rights (equal opportunities, welfare benefits).
Obviously, these three dimensions can easily overlap because of their inter-related nature and exclusion occurs when an individual is partially or totally shut out from one or more of these systems.
Some years ago, a fourth system was identified, within which exclusion may occur and, consequently, be combated: the cultural one[11]. The integration of the cultural sphere into the sociological debate about social exclusion has been the starting point for the analysis of the role which heritage can play to fight and reduce this phenomenon.

[10] R. Sandell, "Museums as Agents of Social Inclusion" in *Museum Management and Curatorship*, vol. 17, issue 4, 1998.
[11] *Ibid.*

ACCESS TO CULTURE

"Access to culture remains a highly topical issue across Europe. Available data on cultural participation shows that a significant part of the population still does not participate in mainstream cultural activities, with people in more deprived circumstances (with regards to their income and education level) participating much less than people with higher education profiles and higher incomes. Cultural participation is recognized as a human right and an important building block for personal development, creativity and well-being. However, the cultural provision offered by institutions receiving public funding often benefits only a reduced segment of the population. This may require the identification of strategies to increase participation, in order to guarantee equity and efficiency in the use of resources"[12].

There are three fundamental issues which represent the way heritage (and particularly museums) acts as agents of social exclusion: **access**, **representation** and **participation**.
The problem of access is a crucial one, since it is not only related to physical, economic and geographic access but, and probably in a less visible way, to cultural access. Cultural institutions were usually created as a product of a learned élite and, as such, they never had the problem of coping with the democratisation of culture until very recently.
The issue of **representation** is again strictly related to their history: they are the product of a "eurocentric" conception of the world and represent the dominant values of the learned European society of the 18th and 19th century. Quite clearly, in most cases they do not reflect the current values of our multi-cultural world and a lot of people perceive them as exclusive institutions.
Participation in the creation process of cultural production is the third element which can generate exclusion within the cultural system of a society and it is also, in some respects, the one which has changed more in recent years. The production of contemporary art is nowadays quite open to people of different social backgrounds, although this opening sometimes collides with the difficulty of having the product (a play, a sculpture or a painting) represented and accessible to the public.

The barriers within these three aspects concerning the use of cultural services by the public may be generated by institutional factors (restrictive opening hours, inappropriate staff behaviour, charging policies, lack of signage within and outside the building, etc.), by personal and social factors (lack of basic skills in reading, poverty), by barriers related to perception and awareness (for example, people who are educationally disadvantaged perceive museums as something alien to them) and by environmental factors, such as difficult physical access, isolation and poor transport links.
In order to tackle social exclusion a holistic approach is needed: all the institutions involved at different levels should work together in a co-operative, transversal way. They should pursue their common goal – the fight against social exclusion – each of them from its specific point of view and with its peculiar tools within an agreed frame of action. It should be indicated in a clear national policy stating its aim, objectives and strategies. A clear definition of who are the socially excluded groups and of where and how exclusion can be generated should represent the basis of such a policy, in order to avoid confusion and uncertainty.

[12] The OMC report Policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture (http://ec.europa.eu/culture/our-policy-development/documents/omc-access-to-culture.pdf) is the outcome of the work undertaken by the Working Group on better access to and wider participation in culture, a group of twenty-four experts representing an equal number of EU Member States. The Working Group was launched in early 2011 under the Council Work Plan for Culture 2011-2014 which implements the European Agenda for Culture. The group worked together using the Open Method of Coordination (OMC) - a voluntary cooperation between EU Member States which aims at improving policy-making by exchanging those lessons learnt by the various Member States.

Within this national policy, cultural institutions (as well as social ones) should develop their own specific guidelines indicating how to face the issues of representation, access and communication within museums and cultural heritage in general and provide instruments in order to effectively overcome these problems. These guidelines should also consider the need for a co-operation with other institutions and provide standards of documentation and evaluation practices in order to assess the results achieved, to reproduce or improve the activities performed. Last but not least, institutions should communicate the initiatives and their results to the public.
Both on the side of public authorities and on that of institutions, efforts for access originate from different, and often complementary, philosophical perspectives: on the one hand, public authorities may be concerned that **public funding is used in a redistributive way**, and that it will reach as wide a segment of the population as possible; on the other hand, cultural institutions might focus on the need of widening their audiences for sustainability reasons as well as for accountability ones. Furthermore, there is another transversal issue to be taken into account, which is strictly related to the notion of **culture as an agent for social transformation and which encompasses** the right to take part in cultural life as a matter of equal opportunities; the idea of culture as a facilitator of social inclusion; the notion of cultural participation as a way of overcoming social class divisions and of culture as a key competence and a basis for creativity.
Visitors are now recognized to have a key role within cultural projects in museums and cultural heritage: engaging the public is a priority for the European Commission, as well as for most cultural organisations and public authorities in Europe[13]. One sees the strong implementation of audience and public development policies; cultural institutions are enhancing their training and social roles, paying extra attention to their local audience and surroundings. A renewed economic and social context is redefining local and global audience policies. At the same time, cultural organizations experiment with new management models and their ambition is to carry new responsibilities in order to earmark their visitors' policies.

In order to tackle the problem of access to culture, cultural institutions could use – according to the OMC report[13] - **specific strategies**, such as:

- **Analysing audiences**: the analysis should distinguish among different kinds of audiences, which can be segmented as *central audiences, occasional audiences, potential users and non-users*. Analysing audiences is clearly the first step for cultural institutions to understand who they want to communicate with and to set specific strategies to reach their chosen audience;

- **Removing obstacles to access**: *"The first and most classic approach to increasing access consists of identifying, and removing, the obstacles that may hinder participation. Such obstacles may be **physical** (especially for disable people), **financial** (e.g. entrance fees, public transport tickets), **geographical** (for people living in rural areas), but they may also be more intangible, like barriers in **culture** (interests, life choices, linguistic barriers), in **attitudes** (the institutional atmosphere), and in **perceptions** (e.g. perception of cultural institutions as elitist, refusal of some forms of cultural expression or low priority given to cultural participation)"*;

[13] In October 2012 the EACEA-Education, Audiovisual and Culture European Agency has dedicated an international conference to the issue of Audience Development (see http://www.cultureinmotion.eu/European-Audiences/index.jsp).

[14] OMC, *op. cit.*

- **Create partnerships among different key actors**: participation of citizens is crucial to this respect, since measures can be **better designed through a participatory approach**, via a consultation of potential audiences. Also the co-operation among different institutions and political stakeholders at a national and European level is required;

- **Sharing of models and dissemination of good practices**: it is very important to know what is going on all over Europe and to learn from one another how to cope with the issue of cultural access;

- **Building an audience**: evidence shows that the issue of access and participation seems to be much more on the demand than on the supply side. Efforts regarding "audience development" are therefore above all about the creation of a demand: cultural institutions should adjust the offer to the needs of the audience, shifting from a supply-driven to a demand-driven method of working;

- **Staff training**: an intense work on audience development **requires long-term support** and projects need to have longevity if they are to lead to a change of culture within the organisation. Integrating the perspective of access in institutional culture requires a **substantial investment in staff training**. To this respect, the role of the Lifelong Learning Programme 2007-2013 has been crucial, since it has given professionals working within cultural institutions the opportunity of vocational training regarding different areas (adult learning in museums, working with disadvantaged groups, the role of ICT in cultural education, etc);

- **Production of consistent data**: there is a strong need of a sound evaluation methodology based on quantitative and qualitative data. Furthermore, there is an evident need of medium and long-term evaluation in order to analyse complex processes such as the building of new audiences and the definition of participatory strategies.

[15] R. Sandell, *op. cit.*

MUSEUMS AND SOCIAL INCLUSION

"Museums are products of the establishment and authenticate the established or official values and image of a society in several ways, directly, by promoting and affirming the dominant values, and indirectly, by subordinating or rejecting alternate values"[15].

Although it is certainly material culture that provides a starting point for the process of learning in museums, it is the creation of social relationships and shared meanings that defines it. Therefore, it is vital for museum staff to step outside the walls of the museum, to experience society as it is.
The gap between museums and their public was probably smaller in the 19th century; at that time, museums had a specific role within society (execution of power, national identity, education of the masses). Today the role of museums is contested. On the one hand, they are required to be agents of social change, with responsibilities for community as well as for scientific development and to contribute to the lifelong learning agenda. There is a growing awareness of the educational role museums can play in the cultural memory of society, based on the great, visual power of objects and heritage in a broad sense.
On the other hand, many people do not use them, and those who visit do not necessarily learn what museum staff tell them: this happens because museums are centres for personal, not compulsory, learning.
Furthermore, in many countries the educational role of museums is still perceived as something strictly connected to school education; their role as important agents in lifelong learning is not clearly defined everywhere.
Learning in museums is different from that in formal education establishments and most users of museums are informal ones. These can include individuals, family groups or friendship groups. Within museum learners there is a diverse range of learning agendas and learning styles: people like to learn in different ways (by reading, interacting with people, or by

touching and doing). Generally speaking, the location of learning activities in museums and galleries is appreciated because:

- the ambience is said to encourage and inspire learning;

- the displays of artefacts and pictures are often directly relevant to the nature of activities.

On the whole, museums are unaware of the learning objectives of their users: they may be learning as a hobby, or for enjoyment. Many users might not even see their visit to a museum as a learning experience, although they may be learning whilst enjoying the experience. Participants to these activities are attracted by the fact that they do not last too long and do not require a great commitment. Other motivations can be interest in the subject and the chance of social interaction, as well as professional development, recreational reasons and the therapeutic value of activities. The outcomes of these learning experiences are equally diverse. They may include increased knowledge and understanding, development of new skills and abilities or inspiration to learn more. Often, learners use museums to reinforce knowledge that they already have.

Learning in museums is therefore a very complicated matter. It is not surprising that the difficulty of measuring learning in informal environments is continually debated. Added to this, many of the learning outcomes from such environments are the so-called "soft" outcomes (attitudes, values, emotions and beliefs), which often are not even seen as evidence of learning as the emphasis is on "hard" facts and demonstrable skills[16]. Furthermore, it would be inappropriate for museums to set specific learning outcomes for learners to achieve, since they do not know the prior knowledge of their users.
Unlike in formal education, museums will not be able to make judgements about how much their users have learnt or how much progress they have made. However, users themselves will be able to make judgements about their own learning. They will be able to articulate what they found out and if that was what they were looking for. They can say whether they were inspired or had an enjoyable time. Collecting evidence of learning outcomes in museums therefore must involve asking users how they feel about their own learning.

[16] RCMG-Research Centre for Museums and Galleries, *Measuring the Outcomes and Impact of Learning in Museums, archives and libraries*, 2003, http://www2.le.ac.uk/departments/museumstudies/rcmg/projects/lirp-1-2/LIRP%20end%20of%20project%20paper.pdf

HOW TO MEASURE THE SOCIAL IMPACT OF CULTURAL ACTIVITIES

Cultural activities have an impact on society which can be analyzed from an economic, social and environmental perspective: in this chapter, the social one is taken into account[17].

There are different ways to measure the social impact of cultural activities, using different sets of indicators which can also be applied within museums. The first one, based on Matarasso study[18], takes into consideration the following indicators:

- Personal development
- Social cohesion
- Community empowerment
- Local identity
- Imagination and vision
- Health and well-being

Another set of indicators is the one known as Generic Social Outcomes (GSO)[19], which considers three areas of impact:

- Stronger and safer community
- Strengthening Public Life
- Health and Well-Being

Another set of indicators taken into consideration is that formed by the Generic Learning Outcomes (GLO)[20], based upon:

- Knowledge and Understanding
- Skills
- Attitudes and Values
- Enjoyment, Inspiration and Creativity
- Activity, Behaviour and Progression

Specifically, some indicators might be used to measure the impact of learning in museums:

- Increase in knowledge and understanding
- Increase in skills
- Change in attitudes or values
- Evidence of enjoyment, inspiration and creativity
- Evidence of activity, behaviour, progression
- Social interaction and cohesion
- Self-confidence
- Enhanced understanding of the subjects
- Technical skills
- Personal development
- Community empowerment
- Local image and identity
- Health and well-being

This new role of museums as agents of social change and their strong commitment for education – not only for children but also for adults – is clearly emerging in most European countries and in North America: but, quite obviously, there are countries and areas of the world in which other, more urgent issues are at stake[21].
Notwithstanding these differences, the basic principles of museum education have been stated by international codes in order to be applied and recognised all over the world. "Museums serve society by advancing an understanding and appreciation of the natural and cultural common wealth through exhibitions, research, scholarship, publications, and educational activities. These programs further the museum's mission and are responsive to the concerns, interests, and needs of society"[22];

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[17] A. Bollo, *op. cit.*
[18] F. Matarasso, *Use or Ornament? The Social Impact of Participation in the Arts*, London, Comedia 1997.
[19] http://www.inspiringlearningforall.gov.uk/toolstemplates/genericsocial/
[20] http://www.inspiringlearningforall.gov.uk/toolstemplates/genericlearning/
[21] For example, in Latin America the heritage sector is wedged between two opposite forces: on one side are the neo-liberal economic reforms that governments have turned to in response to economic crises, on the other side are the historical mandates of heritage organisations, based on principles such as social and cultural sustainability, which conflict quite clearly with the effects of economic restructuring. In those countries, therefore, the principal preoccupation is that of heritage preservation, also in view of a sustainable development of tourism.
[22] AAM, *Code of Ethics for Museums*, 2000, http://www.aam-us.org/resources/ethics-standards-and-best-practices/code-of-ethics

"The museum should take every opportunity to develop its role as an educational resource used by all sections of the population or the specialised groups that the museum is intended to serve. Where appropriate in relation to the museum's programme and responsibilities, specialist staff with training and skills in museum education are likely to be required for this purpose. The museum has an important duty to attract new and wider audiences within all levels of the community or group that the museum aims to serve..."[23].

In order to be more effective, these principles should be supported by other guidelines and standards taking into account each country's specific situation. Guidelines on museum education can be grouped under two headings:

General policy

- Improvement of museum relationship with the community, based on the principle of sustainable development, equity, participation and mutual respect;
- Inclusion within museums (especially historic, anthropologic, civic or regional museums) of objects which are representative of all social actors;
- Study of people's needs;
- Staff training;
- Development of programmes which support the mission of the museum;
- Use of information gathered through visitor research to inform the museum display and education provision;
- Consideration of physical differences between visitors (height, eyesight, etc.);
- Consideration of intellectual differences between visitors.

Educational policy

- Co-ordination and coherence with cultural policy;
- Co-ordination with other educational services;
- Adoption of a constructivist education model;
- Inclusion of activities in which learning happens through playing;
- Consideration of language requirements;
- Provision of appropriate location and venues;
- Services offered not only to schools and other learning institutions, but also to adults, families, cultural organisations, different kinds of groups as well as individuals;
- Accessibility and intellectual integrity of programmes.

Within the development of educational policies, the potential of ICT should be considered: *"Digital technology allows first of all a dramatic increase in access to information and in opportunities for cultural education. Then, it may facilitate and improve the consumption of culture. Finally, and perhaps even more importantly, digital technologies and social media may more easily allow people to be creators of culture. They also allow better hybridisation of genres and the emergence of a new popular culture. All this may ultimately have a revolutionary impact, blurring the boundaries between producers and consumers of culture"*[24].
Furthermore, it has to be considered that the use of ICT in cultural education might also be a powerful tool of intergenerational learning, creating a bridge between different generations.

[23] ICOM, *Code of Ethics for Museums*, 2006 http://archives.icom.museum/ethics.html#intro
[24] OMC, *op. cit.*

The meaning of cultural activities – and specifically of museum programmes – addressed to favour social inclusion and – to a certain extent – also to widening audiences, goes obviously beyond their intrinsic cultural value: although it is undoubtedly true that one of the goals is that of communicating knowledge, the main one is that of using culture as a tool to improve self-esteem, self–consciousness and sense of citizenship, supporting at the same time processes of lifelong learning and of intercultural dialogue. These are objectives that are not only difficult to be measured, but which also need a long (or medium term) evaluation: to assess the success of such initiatives is meaningless, unless we have the chance of monitoring their sustainability in the future and their outcomes and outputs – both regarding the institutions and the people involved – in the medium/long term. So far, what can be said is that a great effort has been used towards finding shared objectives and methodologies by the different institutions which are partners in these activities and which have completely different missions and organisational structures: this seems to confirm that partnership is one of the key issues in projects like this, which have both social and cultural connotations. But the most important change is the one that has to involve cultural institutions, particularly museums: the only way they have to successfully affirm their new role in contemporary society is to comply with Alma Wittlin's statement: *"Museums are not an end in themselves, but means in the service of humanity"*[25].

[25] E. Hooper-Greenhill, "Refocusing museum purposes for the 21st century: leadership, learning, research" in Kraeutler, H. (ed.), *Heritage Learning Matters. Museums and universal Heritage*, proceedings of the ICOM/CECA „ 07 Conference, Vienna, August 20-24 2007, Schlebruegge Editor 2008, Vienna, pp. 97-106.


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MUSEUMS AS AGENTS OF SOCIAL INCLUSION

Cristina Da Milano
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MUSEUMS AND SOCIAL INCLUSION

Although it is certainly material culture that provides a starting point for the process of learning in museums, it is the creation of social relationships and shared meanings that defines it. Therefore, it is vital for museums staff to step outside the walls of the museum, to experience society as it is.

The gap between museums and their publics was probably smaller in the 19th century; at that time, museums had a specific role within society (execution of power, national identity, education of the masses). Today the role of museums is contested. On the one hand, they are required to be agents of social change, with responsibilities for community as well as for scientific development and to contribute to the lifelong learning agenda (ICOM, 2002); on the whole, there is a growing awareness of the educational role museums can play in the cultural memory of society, based on the great, visual power of objects and heritage in a broad sense.On the other hand, many people do not visit them, and those who visit do not necessarily learn what museum staff tell them: this happens because museums are centres for personal, not compulsory and informal learning.

Furthermore, in many countries the educational role of museums is still perceived as something strictly connected to school education; their role as important agents in lifelong learning as well as in favouring intercultural dialogue and cultural integration is not clearly defined everywhere.Learning in museums is different from that in formal education establishments and most users of museums are informal ones. These can include individuals, family groups or friendship groups. Within museums learners there is a diverse range of learning agendas and learning styles: people like to learn in different ways (by reading, interacting with people, or by touching and doing).

Generally speaking, the location of learning activities in museums and galleries is appreciated because: the ambience is said to encourage and inspire learning;Cristina Da Milano3the displays of artefacts and pictures are often directly relevant to the nature of activities.

On the whole, museums are unaware of the learning objectives of their users: they may be learning as a hobby, or for enjoyment. Many users might not even see their visit to a museum as a learning experience, although they may be learning whilst enjoying the experience. Participants to these activities are attracted by the fact that they do not last too long and do not require a too great commitment. Other motivations can be interest in the subject and the chance of social interaction, as well as professional development, recreational reasons and therapeutic value of activities.

The outcomes of these learning experiences are equally diverse. They may include increased knowledge and understanding, development of new skills and abilities or inspiration to learn more. Often, learners use museums to reinforce knowledge that they already have. Learning in museums is therefore a very complicated matter. It is not surprising that the difficulty of measuring learning in informal environments is continually debated.

Added to this, many of the learning outcomes from such environments are the so-called "soft" outcomes (attitudes, values, emotions and beliefs), which often are not even seen as evidence of learning as the emphasis is on "hard" facts and demonstrable skills (RESOURCE, 2003). Furthermore, it would be inappropriate for museums to set specific learning outcomes for learners to achieve, since they do not know the prior knowledge of their users.Unlike in formal education, museums will not be able to make judgements about how much their users have learnt or how much progress they have made.

However, users themselves will be able to make judgements about their own learning.

They will be able to articulate what they found out and if that was what they were looking for. They can say whether they were inspired or had an enjoyable time.

Collecting evidence of learning outcomes in museums therefore must involve asking users how they feel about their own learning.

Here are some indicators that might be used to measure the impact of learning in museums:

- Increase in knowledge and understanding
- Increase in skills
- Change in attitudes or values
- Evidence of enjoyment, inspiration and creativity
- Evidence of activity, behaviour, progression
- Social interaction and cohesion
- Self-confidence
- Enhanced understanding of the subjects
- Technical skills
- Personal development
- Community empowerment
- Local image and identity
- Health and well-being

The basic principles of museum education have been stated by international codes in order to be applied and recognised all over the world. "Museums serve society by advancing an understanding and appreciation of the natural and cultural common wealth through exhibitions, research, scholarship, publications, and educational activities.
These programs further the museum's mission and are responsive to the concerns, interests, and needs of society" (AAM, 2000)
The museum should take every opportunity to develop its role as an educational resource used by all sections of population or specialised group that the museum is intended to serve.
Where appropriate in relation to the museum's programme and responsibilities, specialist staff with training and skills in museum education are likely to be required for this purpose. The museum has an important duty to attract new and wider audiences within all levels of the community or group that the museum aims to serve…" (ICOM, 2002).

In order to be more effective, these principles should be supported by other guidelines and standards taking into account each country's specific situation. Guidelines on museum education can be grouped under two headings:

a) General policy Improvement of museum relationship with the community, based on principle of sustainable development, equity, participation and mutual respect; Inclusion within museums (especially historic, anthropologic, civic or regional museums) of objects which are representative of all social actors; Study of people's needs; Staff training; Development of programmes which support the mission of museum; Use of information gathered through visitor research to inform museum display and education provision; Consideration of physical differences between visitors (height, eyesight, etc.); Consideration of intellectual differences between visitors.

b) Educational policy Co-ordination and coherence with cultural policy; Co-ordination with other educational services; Adoption of a constructivist education model; Inclusion of activities in which learning happens through playing; Consideration of language requirements; Provision of appropriate location and venues; Services offered not only to schools and other learning institutions, but also to adults, families, cultural organisations, different kinds of groups as well as individuals; Accessibility and intellectual integrity of programmes. In order to identify what can be considered as good practice in museum education, standards and principles have been developed, particularly in the UK and in the USA. They can be organised into 3 areas: accessibility, accountability and advocacy.

CONCLUSION

The meaning of cultural activities – and specifically of museum programmes – addressed to favour social inclusion goes obviously beyond their intrinsic cultural value: although it is undoubtedly true that one of the goals is that of communicating knowledge, the main one is that of using culture as a tool to improve self-esteem, self–consciousness and sense of citizenship, supporting at the same time processes of lifelong learning and of intercultural dialogue.These are objectives not only difficult to be measured, but which also need a long (or medium term) evaluation: to assess the success of such initiatives is meaningless, unless we have the chance of monitoring their sustainability in the future and their outcomes and outputs – both regarding the institutions and the people involved – in the medium/long term. So far, what can be said is that it has been produced a great effort in finding shared objectives and methodologies by the different institutions which are partners in these activities and which have completely different missions and organisational structures: this seems to confirm that partnership is one of the key issues in projects like this, which have both social and cultural connotations.But the most important change is the one that has to involve cultural institutions, particularly museums: the only way they have to successfully affirm their new role in contemporary society is to comply with Alma Wittlin's statement: "Museums are not end in themselves, but means in the service of humanity" (Hooper-Greenhill 2007).

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OEIRAS
SOMOS TODOS

JOURNEY INTO AN IMAGINED PAST: RECLAIMING CULTURAL MEMORY IN MODERN-DAY ESTONIA

Kristel Rattus

We ain't up for the tar; we are up for the show. *(Kabala, 2003)*

During the last 10–15 years in Estonia there has been a noticeable rise in people's interests towards construing the cultural heritage in the so-called grass root level and without external institutionalised pressure. Different national, cultural and social groups who are trying to define themselves or are in search of their heritage, create togetherness and identities through the past.

More and more diverse activities are taken on, that the doers themselves define as traditional. The forms of heritage representation vary significantly – from vast folk festivals that bring to the people top specialists from all over the world to smaller amateur undertakings like neighbourhood days. Different historical handicraft techniques are rediscovered and modern usages are being searched for them.

That process coincides with everything that takes place all over the world, that the historian Pierre Nora has described as "a kind of tidal wave of memorial concerns that has broken over the world, everywhere establishing close ties between respect for the past - whether real or imaginary - and the sense of belonging, collective consciousness and individual self--awareness, memory and identity" (Nora 2002). In this article I view the creation of the heritage representations based on the examples of events held on the framework of rural tourism in Estonia, the key element in those events being the reconstruction of a historical handicraft technique with the aim of demonstrating and teaching it. I try to answer questions like why this kind of events are being held and why people want to come and see those; whether the doers and the visitors understand the events in a similar way and appreciate the same aspects on them; how the credibility of those representations is being ensured and what tasks those representations are fulfilling in a modern society.

THEORETICAL STANDPOINTS

Theoretically I am most guided from Aleida and Jan Assmann's memory terminology and from the term representation of heritage that I will consider as a certain memory medium (see Erll 2005) that holds in itself both the remembering and enacting aspects of memory.

On the first half of the 20th century, the philosopher and sociologist Maurice Halbwachs who introduced the term "collective memory" signified with that the social frames without which an individual in unable to form its own individual memory (Halbwachs 1992: 38, cited Laanes 2009: 34). Assmanns distinguish two sub forms of collective memory – communicative and cultural memory (Assmann 1995; Assmann 1999). They see communicative memory as a collective remembering based on daily communication and that is characterised by a limited time horizon – communicative memory dates back in time circa 80-100 years – and a strong dependency from the experiences of the modern day people. With the term cultural memory the Assmanns signify a set of reusable texts, pictures and rituals that are characteristic to societies and epochs, upon which the society's knowledge of its unity and specific character is based and the cultivation of which helps to sustain and pass on a collective image of self concerning the collective past[1] (Assmann 1995: 126–128).

Remembering is always a meditated phenomenon. A. Assmann emphasises that groups of people, nationalities and countries "do not have a collective memory, but they create it to themselves via different symbolic means, like texts, pictures, monuments, national holidays and commemorative rituals" (Assmann 2006: 188). Thus the collective creation of memory can be based on the traditions already present in the culture and on the cultural resources at the disposal of the group, but in the process of creating and renewing the collective memory the key role is still played by the modern day users and mediators, who decide, what traditions, at their disposal, are important to them from the viewpoint of present and future.

Literary scholar and cultural researcher Eneken Laanes has pointed out that by wording the picture from their past, created by collective memory as a group using symbolic means, the connection between the group and its memory remains vague. It might convey an image of the group as preceding its collective memory and the process of creating it. But in fact, the collective memory itself is what creates the group. The need for a collective memory is derived from the wish of the members of the group to apprehend togetherness, thus from the viewpoint of the group, the collective memory is the device which creates the group.

[1] Aleida Assmann (1999: 130–142) uses the terms memory as "storage" and "fuctional cultural memory" that both are dependent from the memory media present in the society. Functional cultural memory legitimises or delegitimizes the memories of social groups and distinguishes groups from one-another. Cultural memory as a storage refers to representations of the past that the literate societies store in archives, libraries and museums. Memory as a storage function works also as a reservoir of the function memories to come, as a resource of renewing and modifying cultural knowledge by creating contexts for different functional memories – offers alternative viewpoints and so-called parallel memory to it. In the non-literate societies the functional memory and the memory as storage coincide due to the lack of external memory carriers (archives, museums etc).

If collective memory is the instrument of how the identity of the group is formed, then it expresses the groups' present day relations to the past (Laanes 2009: 35). Thus the collective memory does not perpetuate the past "as it was", but selects from it the most important parts at the time of the recollection. Practice of remembrance creates to the group "the consciousness sameness lasting through time so that the remembered facts are used to select continuously and placed into perspective, while relying to compliance, similarities and continuousness" (Assmann 2005:40) over and over again. Most memory researchers tend to emphasise the role of the group in that, which are seen as worthy of remembering during the conscious or unconscious choices that take place in the mediation of memory. Historian Peter Burke expresses a widespread standpoint among memory researchers that: "Individuals are those, who literally physically remember, yet the groups in society determine, what is worth remembering and how it should be remembered. Individuals identify themselves with such public events, which are important to their group. They "remember" a lot of things that they have never personally experienced." (Burke 2006 [1997]:53) In the same time Nora brings up parallel to that the aspect of individualization of memory: in his words the total psychologization of contemporary memory i.e. the transformation of collective memory to "private memory implies a decisive shift from the historical to the psychological, from the objective message to its subjective reception, from repetition to rememoration" (Nora 1989: 15) is inherent for the societies today. It means that the individual circumstances – personal knowledge, experiences and taste – have ever bigger role in giving meaning to the past.

That brings to the focus the question about memory media (Erll 2005) that the memory needs during a communication process – with the help of which an individual is able to get part in socio-cultural knowledge and through which the individual memories become a part of collective memory (see Erll 2005: 123). In this article I use in the term heritage representation in the meaning of a medium, the term signifies both a certain process of cultural creation as well as the result of it (Rönström 2005: 12–13). In the creation of heritage representations the elements stored up in the cultural memory are used, and that is done consciously selectively[2]. Heritage theorists have also used terms like "afterlife" (Kirshenblatt-Gimblett 1997) and "second life" (Honko 1998) in the sense of the term heritage. So that the selected cultural phenomenon could live its "second life", the already perished cultural phenomenon are given new values that are dependent upon social and cultural context, during that, the meaning and functions may turn out significantly different from the originals (Kirshenblatt-Gimblett 1995: 370–373). In the framework of this article it is important that the representation as a medium will bring to the focus not only the remembrance itself, but the enactment aspect of the memory. Although the heritage representations refer to the group the important events from the past, they also firstly create themselves the phenomenon that they represent or seem to interpret. Every such representation is a unique event held in a specific time, space and social context and also a situation that requires constant making of choices and judgments. In analyzing heritage representation as a process, we can research how in the framework of specific heritage representation form the configurations of cultural elements and what collective thoughts or value systems link those elements from different periods and cultural background systems into a unified cognitive whole.

[2] For more in the topic of constructing heritage see Kirshenblatt-Gimblett 1995; 1998; Lowenthal 1998.

SOURCES

The article uses four rural tourism events held in the years 2003-2008. A charcoal burning titled "Lihula Miil " (Lihula Charcoal Burning) held at Lihula, a small town in West Estonia, a tar-burning that took place at a Tar Pit in a small settlement named Kabala located in Central Estonia, a historical Old Time Day held in Vastseliina in Southern Estonia and a traditional farm work day called "Rehepapi seitse ametit" (Rehepapp's Seven Professions) held near a small town of Kanepi also in Southern Estonia. This analysis is based upon fieldwork that has been carried out by both me and the University of Tartu ethnology students and during which, the course of the events was filmed and with the help of semi-structured questionnaires both the organisers as well as the visitors of these events were interviewed. The questionnaires were put together using hermeneutical principles, at the heart of my interest were neither the form nor the functions (although I asked to describe the latter as well) of the activity, but the cultural resources used and the relationship of the participants themselves towards the event and the meaning that they gave to the event. The questionnaires had mostly assistive functions; the questions were put together more as signposts of where the general interest is and following of them was more indicative rather than obligatory. I also engaged in participative observation. At my disposal were 3 video films, 4 group interviews and 15 person interviews. In addition to the aforementioned analysis of the events I by default draw on my broader field work experiences from the years 2004-2006, in which I documented alongside with my colleague the heritage representations in a different format that were created spontaneously (see Rattus, Jääts 2004).

All the events dealt with in the article were organised by small groups of people voluntarily and without external institutional pressure and the organisers themselves described their actions as continuing or reviving of a tradition. All events took place in summertime and in places with low population concentration – countryside or small towns – and were explicitly tourist-oriented, as tourism was seen as an opportunity to bring money into the home area.[3] In case of the Lihula charcoal burners the initial thrust for the undertaking came from the local Lions club who had a wish to find an attractive event that might help enliven the joint-undertakings of the organization and would also fit in a summer festival with the aim of introducing the home area.

The charcoal burning offered activities for the Lions club for almost an entire year – in the winter the trees were selected and chopped down, later they were stored, dried and chopped into an appropriate size. Also they had to collect turf and branches of spruce, make the necessary tools and costumes that were worn during the show, to manufacture packaging for the charcoal made, to put together an entertainment program and to advertise the event. As the burning of the charcoal was mainly done by the men of the club, then many other assignments (in different preparatory stages, advertisements and marketing) women were able to take part. The chopping down of trees in the winter tuned out for the members of the club as an outing for the whole family, where the wives and children were brought along, people rode with sleighs etc (ENM EA 249:125-126).

The event culminated with a charcoal burning in the summer that lasted almost a week and which took place on the historical Lihula stronghold ruins. To increase the attractiveness of the show, a special commencement ritual was devised for the viewers at the end of which the burning began festively. During the charcoal burning the burners wore costumes – linen work-clothes that reminded peasant clothing of the pre-industrial society. The charcoal burning technology itself was "imported" from Finland – before the first charcoal burning event the members of the Lihula Lions Club went to Finland to visit their friendship organization and to study the work process from them, as those men practiced the charcoal burning. The first charcoal burning was based exactly on the Finns example and under a Finnish expert supervision. Henceforth (the charcoal burning took place in four consecutive years) the technology was improved according the increased personal experiences. The burnt charcoal was marketed and the incomes gained were directed to the main activities of the Lions Club – to the charity projects. Aside the charcoal burning other historical of charcoal related works and activities were introduced to the viewers: in all the years tar was burnt in the hill, once during the charcoal burning a wooden sculpture was crafted, another time blacksmith work was demonstrated. The members of the club admitted though, that the organizing the additional accompanying attractions for the viewers did not succeed in an expected way (ENM EA 249:142-143).

For the entertainment purposes a tar burning oven was set up in Kabala forest district in Järva County. The reason behind choosing the tar burning as the showcased event was a connection to a certain place – the village, where the event was held is called Tar Pit. In 1997, after 160 years had passed since the beginning of tar burning at the Tar Pit, the employees from the local forest district decided to erect a new tar burning oven next to the former manor tar burning oven, so that the people today would get the idea behind the old art of tar burning. A reduced copy of the oven was built in the close vicinity of the former, now destroyed, tar pit place and at the same place a text was put up that introduced the history behind the local tar burning. The builders of the new oven went to the ENM archives to study the construction of the tar ovens, but still they added some individual technical improvements (i.e. a flue that surrounded the oven spirally and a winch system to take out the hot charcoals from the oven). Next to the tar pit they set up almost life size wooden statue that depicted an old man with a hat and was called Tar-Mihkel. Every person that attended the grand opening of the new oven was allowed to brush a few strokes on to Mihkel from the first batch. Although the new oven was originally built to serve as a local monument, it developed to be a valued tourism object. A fire was made into the tar burning oven on local holidays (the midsummer day, neighbourhood days and the forest workers day) or when a larger group of tourists was expected (Rattus, Jääts 2004:121). For the enactment of the tar burning the space present was usually not decorated to look more authentic, the tar burner did not dress differently for the show nor any other ways were used to create a specific "historical" milieu. Conducting the burning at the historical tar burning pit location and an oven that aspired to ethnographic correctness were the only two devices that emphasised the connection with the past.

[3] Folklorist Barbara Kirshenblatt-Gimblett has pointed out the connection between tourism and heritage industry: tourism does not export its products elsewhere; it imports the visitors so that they would consume local products and services. With the help of heritage the locations became tourist attractions and tourism in turn transformed the locations financially viable (Kirshenblatt-Gimblett 1997; Kirshenblatt-Gimblett 1995: 373). In the 1990's due to the decline of agricultural production in the rural areas everywhere in Estonia, people were facing a remarkable unemployment situation. A lot of the working age population moved into the cities and mostly the pensioners with small incomes have stayed. Thus the tax income of the local governments is small as well and that is one of the reasons why tourism products based on the local heritage are channelled to an ever wider audience. In the same time it was emphasised in all the visited events the wish to engage local people either as participants or the audience.

A farm work day "Rehepapp's seven professions" that was organised near Kanepi, was the annual star event of a farm with several lines of activity (tourism, beef production, forestry, beekeeping) during which to the viewers the different activities that were predominantly inherent to the pre World War II farm households were demonstrated. The farmyard was opened the whole day long for the audience, different works were done there, like shoeing horses, grain harvest done with horse mowers and/or machine threshing, honey extraction, sheep shearing, butter churning and many more. The visitors could do both watch how the works were done and take part in doing them. For an additional fee one could ride horseback or on a wagon, to get a honey massage or to take pictures of themselves in historic costumes. Drawing competitions were organised to the children and on one year even a nature themed game on the landscape. In addition children could swing and climb in the farmyard, pet baby rabbits and kittens and other farm animals. Food and drinks were sold all day long on the farmyard. Most of the foodstuff came from nearby farmers or was even made during the course of the farm work day (i.e. sheep's or beaver's meat was cooked on a hole in a ground). In the evening when the performers "day's work" was done, different local entertainers like musicians, dancers and amateur theatre appeared.

As in Lihula, this was also as a theatrical event: the performers wore costumes that were inspired from early farmer's work-wear, differentiating them so from the viewers. Visitors could also rent a costume to dress according to the event and by doing so to get a more "authentic" experience. The clothing acted symbolically in creating historical (or somewhat historical) physical space and also as a marker of relationships (functional or symbolical) between the actors in the given space. As the performance took place in a farmyard of a wholly functional farm, the farm buildings, animals and other spontaneously emerging elements formed an appropriate scene for the performance. The centre elements of the farm work day were the farm works done, that began in specific times, so that everyone interested could experience and see everything if they desired to do so. The workers were as a rule selected on the basis of who had previous experiences with the work to be done, but in the representation of the tourist farm an important role was played by the archive materials as well. To (re)construct the handicraft techniques as historically accurate as possible, the organiser of the farm work day turned both to museums and specialists for assistance (Rattus 2008: 85–89).

The organiser of Old Time Days, near Vastseliina at the medieval Episcopal castle, the Foundation of Vastseliina Episcopal Castle defined the event as one where "our historical and cultural traits will be defined, also the ways of life and mind of our ancestors" (http://www.vastseliina.ee/linnus/indexe.php?id=vanaajapaev).

Workshops introducing the "old time" works and activities (i.e. glass works, bookbinding, woodwork, bow crafting, sand art pictures, felting) were opened at the castle yard, where the interested people could observe the work process and try the activities out themselves with some guidance from the craftsmen. It was possible to watch demonstration of blacksmith's work and a medieval fight. It was possible to take part in the fight. A tent was set up that dealt with "body kneading and cupping". Parallel with workshops a culture program was held on stage, which contained performances from different musical and dance groups, a lecture about local history and a play on the same topic. According to the programme topical (medieval) clothing was recommended and the people wearing the most eye-catching costumes were given an opportunity to show them on a demonstration organised specially for that occasion. The day ended with a theatrical lighting of fires on the hill and ruins in the darkness of the evening. For many visitors, that was the emotional peak of the whole event.


Nomeia três profetas que vaticinam da Igreja?
26
Sorte
27

LIVING HISTORY

All the aforementioned events tried to show the (imagined) life of our ancestors, as the community nowadays does not live like that. For the organisers, one of the most important aims was to pass the knowledge on in an experience oriented way:

to sum it up, then with everything that once was done in a farm. [---] Well, the aim was still to introduce farming and green living, to convey farm work, threshing, honey production, honey extraction... Well, everything that there is. (F, born 1953, organiser of Farm Work Day at Kanepi)

In the Old Time Day at Vastseliina and in the Farm Work Day at Kanepi, the ways of work were accompanied with lectures introducing the location and the history behind the work. The opportunity to familiarise one with those topics was at Kabala via exhibition text panels. The main aim in all of the events was outlined as to know one's cultural roots and the necessity to preserve and pass on the cultural heritage. Although the visitors appreciated the entertaining aspect of the events (i.e. to make an outing to a beautiful place and spend a summer day with family) highly, they also appreciated the demonstration of phenomena likely to perish and that the people nowadays do not perceive nor understand. It was seen as especially valuable information for children and youngsters.

One could listen even in here the story about the local squire, who was like seen as a really good squire and... Well, you still hear something, people do not know that. Even I do not know much about it if I'm not listening. Many people, of course, are not interested, they just seek some buzz, but who is interested, those get the essence and the feeling of it. [---] Well, the people spoke with each-other – where we stood, we heard, how people themselves... I've been eavesdropping a little here and there, yes, how the people have told, that what someone somewhere once had had and who knew what. About the tools that someone saw an axe there and how whose great-grandfather had done something with it. That it is still being remembered. (M, born 1981, visitor of Old Time Days at Vastseliina)

Also it was found that nowadays it is almost the only possible way to share knowledge to the children about how their ancestors lived, as the school programme does not incorporate things like that and as the environment in which the children are grown is often the city:

For instance the toilet [the outhouse outside] is really surprising and fun for them, something you don't see everywhere and you are not going specifically for that to a farmhouse, just to show it. Even lately we had a discussion about it, how when you lived in a farmhouse you were obligated to do certain things, not like, going when I like and if I am, I'll do. (F, born 1973, visitor of Farm Work Day at Kanepi)

From the interviews a nostalgia about the former times sank through – and that both in autobiographical sense, "reuniting" with one's youth and/or childhood, as well as in escaping into a culturally mediated world of the past. Organisers and visitors were unanimous about that such events help the culture to remain unique and to prevent dullness (M, born 1987, visitor of Old Time Days at Vastseliina). Heritage reviving was perceived as offering an alternative to mass culture, more flexible, open and innovative than the conventional mainstream culture. Representations drew attention to (its creators and possibly to its consumers) relationships with nature and to the local nature and heritage resources. Kanepi farm work day organiser formulated the nature education as a programmatic aim:

For instance, last year we put them [children] to search treasures by recognizing trees there – Where the maple is and where the birch is and where the ash is and all said, still a little educational for the children. [---] Our kids – they are as dumb as boots. One comes, looks at you with a stupid expression and says: "What's a cow pie?" Right, how should the kid know that? Look, it's our own undoing as a matter of fact. (F, born 1953, organiser of Farm Work Day at Kanepi)

Often the demonstrated – relatively simple – handicraft techniques needed only a quite primitive technique and simple and handy tools. The raw materials were possible to gain from nature and if the handicraft techniques were applied in a manner as people in a pre-industrial society were accustomed to; it was possible to use it completely, without leaving any residues. Thus the presented works were perceived as more in touch with nature and beneficial to the nature than the workflow today. That opinion was the clearest in concerning food and its production. The nature in Estonia, as well as the foodstuffs grown here, was considered cleaner than food imported from other countries and it was believed that it contains fewer residues from plant protection products and preservatives and thus will not cause allergies. Demonstrations of pre-industrial handicraft techniques emphasised that our ancestors could do useful things and used the nature that surrounds us even nowadays for doing just that. Turning the focus to the tradition and especially teaching them to the children was actually an investment to the future, as doing so people tried to preserve values, that were considered to get lost in a society nowadays – i.e. the skill of how to take care of the surrounding nature, not to spend more than necessary, to create something with your own hands, to know the everyday culture of our ancestors and their attitudes towards life. Thus one could interpret a message from the performances that a full and healthy life in harmony with the rhythms of the nature is possible in the rural areas in Estonia today, because the resources – uncontaminated nature – are present in here.

Ideas of an ecologically sustainable environment, that were still marginal 10-15 years ago, are now becoming a part of a mainstream culture, incl. the offering of possibilities of nostalgic visions and interpretations (Kannike 2011). Traditional folk culture is associated in peoples' minds with images of ecologically sustainable life and sustainable consumption.[4] The relationship between the Estonians and nature is a mix of unused potential and a nostalgic feelings of loss and alienation: from one side they describe themselves as people of land and forest, who are almost naturally able to understand nature and live in harmony with the surrounding nature, but in the other hand they see themselves as urban people alienated from the nature, living in a virtual world, unrelated with nature, living a lifestyle of pollution, wastefulness and carelessness towards nature (Raudsepp 2005: 384). In addition, the consumption of local and ecologically clean foodstuffs is associated with individual moral and responsible behaviour, not only in the sense of personal health and the home place nature, but of the whole home planet. It has been titled "a new green romantic ethics", that is based on the puritanical understandings of lavishing and austerity, deplores any exaggerations and wastefulness, and is embodies in a slogan "consume less" (Kalmus, Keller, Kiisel 2009: 57). Hence the handled representations emphasised that the life in the countryside is valuable, as it is healthy and moral. Giving such positive values (pleasant, peaceful and healthy environment and high quality of life) to the country life characterises more people with urban backgrounds to whom the "reward" of living in the countryside is the quality of life (Jääts 2008:73) and reflects the attitudes and ideas towards country life that started to change in the 1990s.

[4] To read more about the relationship between nature and the Estonians form the viewpoint of attitudes and consumption behaviour see Raudsepp 2005; Kalmus, Keller, Kiisel 2009.

CONSTRUING AUTHENTICITY

Heritage representations are not neutral memory mediums. Heritages "belong" to someone, express the identities and versions of the past of specific socio-cultural groups (Nora 1989: 15, 17; Lowenthal 1998). Heritages can also be in conflict with each other and disprove each other. To seem credible and authentic to its creators and consumers, the representations must prove their validity. Nowadays the academic discourse agrees in that the authenticity question is an argument over the possible truths – authenticity is not derived from the features of a phenomenon or an object, but "focuses rather on the heritage and intensity of a person's emotional-existential commitments" (Golomb 1995: 9). In the centre of authenticity lies personal cognition, the individual way of being or experiencing that is gotten from the representation. It means that authenticity lacks any measurable parameters. Folklorist Regina Bendix has directed attention to the fact that recognizing something that is purely mental or cognitive as a value might turn out be difficult to use in practice and therefore one looks symbols and embodiments for the authenticity. Yet as soon as one starts to create the material representations of authenticity, they become dependent from the market principle and presume positioning to the value scale (Bendix 1994:68). Both directions became evident on the basis of the source materials of the article – from one side, both the organisers as well as the visitors emphasised the feeling of authenticity, which the representation evoke, from the other side, they tried to find and use ways that increase it and the following of which should ensure greater authenticity for the representation and thus a better quality as well. For example the authenticity to the era of the performance and the specific fluid of the item created in the process of the handicraft technique were considered as genuine or authentic. The instrument of gaining it was considered to be the (re)construction of the handicraft technique as accurately as ethnographically possible (i.e. the work process, raw materials used and the historicity of the equipment were keenly observed) and it was presumed that everything would be based on documents. For the (re)construction of the historical handicraft technique the skills of the modern people were used as well as oral remembrances and also the descriptions stored in archives. It was presumed, that with the help of such trails one could restore old works as they once were "for real". Among the teachers there were people that had specialist education and also local people with experiences on specific work. The organisers in Lihula did not have any experiences in the selected handicraft technique (charcoal burning) and thus for the reconstruction of the handicraft technique, one had to find skilled craftsmen elsewhere. In Kabala, people worked though archive materials before building the tar burning pit and the organisers of the Kanepi farm work day were in order to gain "ethnographic accuracy" used archive materials even when teachers with suitable work experiences were present (M, born 1960, organiser of Kabala tar burning, ENM EA 249: 180–181; interview with the organiser of the Kanepi farm work day in February 2006).

Even from the visitors receptions it came out that people valued the authenticity to the era that was based on the data from the archives and insufficient suggestiveness and superficial approach to the history was reproached: *For instance the archery is done now with arrows that have plastic heads. It should be feather heads.* (M, born 1987, visitor of Old Time Days at Vastseliina)

But here this uncle with the purple hat just rented this costume with a purple hat from the [theatre] Vanemuine costume rental and reads his piece on a stage. Well and I do not believe that he actually knows anything about it, you know. [---] This here is like incomplete history. (F, born 1985, visitor of Old Time Days at Vastseliina)

Younger and younger middle-aged generations were more critically inclined towards what is taking place than the older and older middle--aged people. The critique of the latter was based mainly on the autobiographical memory i.e. from their own experiences of childhood they spent in the countryside. Source materials upon which this article is based on unfortunately did not allow to specify based upon which the younger visitors assessed the authenticity of the experience and from where their knowledge concerning "authentic" past world came from – films, books, history classes or from somewhere else.

In addition, in all of the viewed events the attention was put towards creating an authentic experience via the senses: the visitors were given the opportunity to participate in the work process, to feel how heavy is an axe, the smoke fumes, the scent of the tar, the softness of the wool, the taste of the honey etc. The central role in here is carried by the place the event took place. In all the cases it was the place itself that had inspired the selection of the theme of the specific event and formed a natural scene or a scene that adds to the feeling of being seemingly in another time. The places where the performances were held and the environment surrounding them blended organically into one-another – the natural aspects of the surrounding, like buildings, landscape, domesticated animals etc were used. Using the sameness of the location a connection across eras was created with the specific nature and cultural resources. The Kabala tar oven was built on the place where once the tar burning oven of the manor was located. In Kanepi farm work day the work was done where it historically took place or where it was currently necessary – the honey was extracted in the barn, the crop was cut in a barney field, the roof was fixed where there was a roof that needed fixing etc (ENM V 498). In Vastseliina and Lihula the organizers tried to emphasise the history of the region by using the imposing ruins of medieval order castles (although not in connection with the continuity with the demonstrated activity):

We have this very historical Lihula castle on the Lihula [?] hill. [Historian]Mati Mandel is a big enthusiast of it and he ensured that it is the Estonian Pompeii and this charcoal burning would fit very well in such historical environment and from the other side it would bring this old activity, how it's done, back in front of the people. (M, born 1947, organiser of the Lihula charcoal burning, ENM EA 249: 124)

In Lihula, Kanepi and Vastseliina, the connection with the past was tried to create using a themed environment[5] (Gottdiener 2001 [1997]). The Kanepi farm work day and the Lihula charcoal burning were both theatrical events, during which people wore special "old age" inspired linen clothing. In Kanepi it was possible to rent costumes if one wished to wear one (and to take pictures in them) and in the Old Time Day in Vastseliina the programme recommended to wear topical clothing, although only one sixth of the visitors wore costumes. For the workers (performers) the dressing was on one hand functional, because by doing so, the work did not blemish the everyday clothes. In the other hand dressing

[5] The term "themed environment" came from the British sociologist Mark Gottdiener, who conceives with it firstly socially constructed artificial environments, the aim of which is "to serve as containers" for the commodified interactions (i.e. the shopping centres) between people and secondly the themed material forms, that have emerged as a result of a cultural process that creates spaces with symbolic meaning, to transmit those meanings via symbolic motifs to the residents and users of the space (Gottdiener 2001: 5).

into costumes was a ritual activity during which the heritage representation was clearly distanced from the everyday practices and defined as historical. Although within Kanepi farm work day audience one could meet only a few people who wore costumes, one of the favourite attractions of the costume party was taking photographs in historical costumes (interview with the organiser of Kanepi farm work day, April 2006). Playful "entering into the old ages" was appreciated by some of the visitors of Vastseliina Old Time Day:

Well, for instance, I am interested, well, as a woman like I am – a typical Estonian woman, for instance, these old-time clothing interest me. It is really nice to look for me, how these people wear clothes like this, but I myself have never worn any of such clothes, I would like to just try these and I would have my picture taken and I would take my little girl – my baby – into these according clothing and I would have a picture taken, well, I think, that things like these I would have nowhere else. (W, born 1968, visitor of Old Time Days at Vastseliina)

The memory-researcher have pointed out the fact that the heritage representations construe the imagined not the real past (Lowenthal 1998) and speak first and foremost form the collective memory of their creators not from the audience's collective memory (Kansteiner 2002: 192). The exemplary of the representation and the differences between the viewpoint of the mediated culture carrier by the spectators and the representations was pertinently summarised by visitor of the farm work day who was simultaneously in both roles:

Answer: Look that's it, you go to the countryside, at your in-laws, that here is, you know, what job has to be done. [-- -] But here you can just feel good doing it. You can enjoy country life. Otherwise in the city you work, go to the countryside on the weekends – there are jobs that already wait. But here you go, watch. Question: Then the person, who comes here to watch, will get the wrong impression? The person comes, watches and thinks: that's beautiful.

A: *In that sense, yes. The person will not make its hands dirty or harvest potatoes. Here you can of course try harvesting potatoes as well.*

Q: *It's not like that [actual country work]–you just go and pick up a few. It's something else.*

A: *It is definitely something else, if you go – there is a sense of obligation, but here it is just nice being here. (M, born 1949, visitor of Farm Work Day at Kanepi)*

The virtuality[6] of the viewed representations seemed to be a mutually agreed unformulated rule of the game between the visitors and organisers. The playful (often theatrical) techniques used in performances for creating experiences were accepted mutually as adding authenticity to the appearance – although, like the visitors opinions showed, in the personal taste level they still became the object of critique.

[6] About the virtuality of the heritage see Kirshenblatt-Gimblett 1995: 375.

REUSE OF CULTURAL MEMORY: A NOSTALGIC JOURNEY INTO AN IMAGINED PAST

Both for the organisers and visitors the experience from the events was a trip to an imaginary past, characterised by nostalgia and the occurrence in an undefined time. Nostalgia is of its nature a critique over the present, which is expressed with the "over-appreciation [of the past] to counter the perceived shortcomings in the today's world" (Kõresaar 2008: 760) and expresses its longing for an experienced or culturally mediated world that has been lost. "Lost world" might represent both lost space as well as time. The examples of this article expressed mostly nostalgia towards another era rather than another space. Nevertheless in any of the representations there was nothing to do with the reconstruction of a specific moment in history, rather the enactment of the imagined era, where it was possible to project both memories from the past as well as hopes for the future. The locations of the performances, in a tourism farm, tar burning place or in the yards of medieval castles, were physically real, but it was not actually specifically possible to localise in time the virtual reality created within them. Presented activities did exist during that time, yet performed "old age" consisted mostly of imaginations, which encouraged fantasies. The organisers and conductors of the events were as guides to those imagined places.

So what was the lost thing that the viewed heritage representations promised to replace and/or to bring back? Firstly the lost country life, as most of the visitors of the viewed events as well as the creators belonged to the middle class with urban background, among who had a lot of those urban residents who had previous experiences in country life. Often they had lost the experience of physical labour, the sense, that one has done something with their own hands. And combined with the sensory perceptions, that the people for the article questioned described in a positive key – the scent of the tar, softness of the wool, warmth of the wood, the taste of the farm food – create overwhelmingly positive associations in people. Healthiness was seen lost as well, due to what the number of people with allergies has increased, also the possibility to act together with the whole family and a more peaceful tempo of life. Representations mediated a message that the country life is elitist and better than urban life in several aspects, as there is all the things that the visitors yearn for nostalgically. With the organised events people wanted to value the home neighbourhood not only the tourist but for the local people as well. We did not deal with static reconstructions of the past but rather with memory themed "space of debates" (Kannike 2011) where the today's value judgements were expressed and mediated. The representations that relied on the cultural legacy constituted of themselves a critique of the current (mass) culture, but did that in a creative and constructive way, by offering an alternative to the existing.

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SUMMARY: JOURNEY INTO AN IMAGINED PAST: RECLAIMING CULTURAL MEMORY IN MODERN-DAY ESTONIA
Kristel Rattus

This article deals with heritage re-enactments taking place in present-day Estonia, the central element of which is to reconstruct some technique from traditional peasant culture for the purpose of demonstration and instruction. All of the events were undertaken as a civic initiative, i.e. there was no institutional pressure to perform them, and the organisers themselves described the activity as a continuation or revival of a tradition. The topic of the events was to tell the story of one's forebears – after all, in actuality, the local community no longer lives this way. The re-enactments supported by cultural heritage are in contrast to mainstream culture; the organisers and audience defined them as alternative and thereby open, flexible and innovative. The representations expressed the desire to be original and create an alternative to contemporary mass culture, and reflected topics important for modern-day people, such as a clean environment, environmental conservation, new value placed on rural life; and also nostalgic journeys to the country of one's youth or into a culturally intermediated imagined past. These accents reflect the attitudes and coping strategies in Estonian rural life that started becoming widespread in connection with the changing rural demographic structure in the 1990s.


GIOTTO
TEXTILE

MUSEUM LEARNING

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MUSEOLOGIES AND EDUCATION IN MUSEUMS: A DISCURSIVE PERSPECTIVE

Carla Padró

When I think of Museum Education I don't think of methods, guidelines, lesson plans or communication strategies, which can facilitate the dissemination of an idea, a thesis or a set of concepts within certain museum collections or certain temporary exhibits. I do not locate myself as somebody who would adopt or adapt institutional frameworks of knowledge. That is: meanings selected by curators, designers or evaluators or even me, as the educator, the one who knows about access and therefore her role is to adjust language and visits targeted to specific audiences. I don't believe this is Museum Education. I think this is **Museum Didactics** and it happens that in Spain this is the current dominant culture. But, this does not mean it is the only museum educational narrative. As a matter of fact, I don't think this should be the role of Museum Educators within our Contemporary uncertain world. I believe this is just a discourse that justifies Modern ways of performing the museum and, at the same time, it is also the hall, the alley and the showcase for consumer culture. It serves both; the museum community and the cultural shift museums have suffered in the last decades towards image, mass-tourism, marketing, publicity, and physical and official cultural access.

Others may say that Museum Educators are in charge of **Teaching and Learning** and therefore represent visitors. Here, museums' institutional framework can be enlarged or even modified thanks to constructivist theories of learning. Constructivism believes that the learner is at the core of institutions for she brings a set of attitudes, ideas, preconceptions and agendas that the museum will take into account, will accept or will make visible. However, I think constructivism still relies on unproblematic notion of meaning for it is generally tighten to positive outcomes. Moreover, it is tightened to the notion that museums are bridging new audiences although symbolically museums are still central. Although visitors' voices are heard, sometimes they are seen as being either neutral or showing sameness and difference within homogeneous structures of thought, as if oppression, subordination, resistance or difference did not exist. And therefore it does not acknowledge museums as political institutions or institutions which circulate and select certain notions of "truth". As you can see I am trying to show that Museum Education is also a social practice and a form of creating museum discourse, although most museum directors, administrators, managers, curators and even museum studies academics still understand educators as being these people who are always **located across**: across missions and exhibitions, across contents and disciplines, and even, across visitors, for the most common conviction is that visitors can be either experts or laymen, and therefore, educators by the sole fact of representing visitors, they are laymen themselves to the expert world museums delineate within their academic cultures. I think this has to do with the traditional role of education within society, which has generally been regarded as a *corpus of procedures*, as if Education was the sweet housewife who is always there to comfort you. However, in the last decades in the Anglo-Saxon Museum world, museum educators have shifted what they were supposed to do. Lisa Roberts tells us how

BUT WHAT IS MUSEUM EDUCATION AS A DISCURSIVE PRACTICE?

First of all, Museum Education also shapes museum meaning. One can also collect the different groups of declarations that circulate through educational materials, archives, codes of ethics, articles, etc. and see the different stories embedded. Secondly, one can analyse the different practices that have been taking place in and out museums in relation to Education and can see which implicit and explicit references of teaching and learning forged. Thirdly, one can read the language that has been used to speak about all this and view it in terms of difference. Fourthly, one can consider the form of representing knowledge on particular issues in particular historical moments and how it relates to what the museum wants. Finally one can examine the different technologies (discourse order, showcases, open displays, alarm, recollections of visitors, etc.) that refer to educational meaning within the galleries and in other private museum spheres.

I think that if we start shifting our pre-conceptions on Museum Education towards a more complex and associated view of it, we will be able to defend that Museum Educators are also organic public intellectuals who also contest museums institutional academic cultures and interpretative cultures. And Educators have also the right to speak and to be visible, rather than being kept in the *domestic spaces* of museum cultures.
On the other hand, thinking in terms of discourse means you stop thinking in chronological, accumulative, progressive, descriptive, masculine, disciplined, determined or dichotomist terms, for you consider this to be a specific discourse that comes from a specific historical context. It refers to a Modernist way of inscription and it means there are others. For instance, think of context and relational thought, on dilemmas and controversies, on divergent thinking and on narrative forms of telling, etc. Or think in terms of intertext and forms of narrativisation. Sometimes this means that you can get very hazy and ambiguous as if you were conversations with floating clouds. However, it makes sense because you can situate yourself within intersections of museological departments, functions, museum studies and other ways of referring to everyday practices. And start revealing the underlying contradictions, dilemmas or discontinuities of your own location.

In this way, when I think of Museum Education as a discursive practice I would also examine a range of institutional possibilities that interlace, contradict and overlap. I am referring to how the organization of knowledge within museums is connected with what the institutional cultures are meant to shape. Secondly, how the interpretative strategies used in the museum's programs, resources and practices produce notions of education along with the display technologies selected to be public. Thirdly, how the visitors' treatment represents the views of professionals and/or visitors. Fourthly how the educator's location within the institution refers to different educational conceptions of her work and therefore, the institution's definition of education that can be or not connected with the educator's view and work on it. Finally, how all this shapes different frameworks, versions, stories and his-tories on museums, or should I say *her-stories?*.

WHY SOCIAL CONSTRUCTIONISM?

The theoretical framework that allows me to reflect on these issues is Social Constructionism. **Social Constructionism** believes **all knowledge is socially constructed**; including our knowledge of what is real. Social Constructionism comes from social and cultural psychology (Gergen, 1994), but it crosses with other disciplines such as sociology, art or education. It emphasises **language** as an important way to understand our experiences, for it believes that rather than reflecting the world, language generates it (Witkin, 1999). The basic function of language is to coordinate and regulate social life (Gergen, 1994). In this regard, we would agree that it is not the same to refer to **adult visitors as experts or laymen, clients, or communities of interpreters**. Each noun disguises specific tasks, practices or epistemic concepts. Hence, if we believe adult visitors to be either experts or layman, we refer to education as a passive hierarchic endeavour. If we believe adult visitors as clients, we refer to education as the formation of consumer culture and if we consider adult visitors as communities of interpreters, we believe education as a cultural, social and dialogical exchange. Moreover, it is not the same to define education as a means, as programs to schools and families, as organising exhibitions or as doing research for exhibits. In each case the location of the work is different.

Secondly, Social Constructionism **emphasizes that our generation of knowledge and ideas of reality are reflected by social process, more than individual** ones (Gergen, 1994). The communities and cultures of which we are members determine or ways of understanding the world. Consequently, our taken for granted myths, traditions, categories, stereotypes, assumptions are sustained by or "social, moral, political, and economic institutions" (Gergen, 1985:286). If we transfer these notions to museums, we could state that it is not the same to generate an exhibition from the curator's voice, rather than using a team approach or rather taking into account that different roles can be exchanged at different times. It is not the same to research visitors' notions of what is to be exhibited or to include other perspectives such as race, gender, sexuality or religion. Moreover, it is not the same to show how conflict has been negotiated within an exhibition process than to show knowledge as a neutral certainty.

Social Constructionism asserts that **reality is a social invention**. Therefore, multiple beliefs and realities can be equally valid for they define different cultures, historical times, life experiences, etc. Museums are then fictions of specific powerful groups that in specific times have shared and influence and disseminated similar concepts of the world, which have favoured their definitions and practices. Note for instance the differences between considering museums as temples, archives, spaces of white male domination, attics, treasures, trophies, spaces of colonisation, classrooms, forums, institutions, organisations, cultural centres or spaces for cultural visibility. In each of these notions there is always a community of professionals who claim for the "truth": Could be collectors and connoisseurs, directors and curators, educators, visitors and evaluators or managers and marketing people, artists and visitors, or communities and interpreters. There have actually been interesting exhibits such as Art/Artifact or Mining the Museum, which have focused on these notions. There is also a very rich academic literature, which reflects on these issues and there have also been educational material which takes this into account. However, it is still in process.

Thirdly, Social constructionism gives importance **to collaboration, reflexivity and multiplicity**. Since **meaning is seen as relational**, museum meaning is not inherent in their objects or collections, exhibitions, ideas or educational programs, publications, merchandising or architectural spaces and laws or codes of ethics. Rather, all of them produce meaning on how museums want to be seen by visitors and how they can also be catalysts for meaning making. And I think this has radical implications for educators because they can contribute in fostering other ways of reviewing museum work.

Taking this into account I have ordered four main educational narratives that I think have to do with museum work. I think they are "temporary" and have to be revised according to change, since education has to do with change and discontinuity.

1st Narrative

EDUCATION AND MUSEUMS AS WORKS OF ART: MYTHS, ADMIRATION AND ABSTRACTION

In this first narrative museums are still seen as authoritarian spaces. Curators and educators are seen as two sides of the same coin: The first, are dedicated to content and the others are dedicated to visitors. As a result they do not speak the same language, nor do they stand in the same position. The role of museum educators is to defend and justify their educational work according to a traditional didactic organization of facts and figures (Hein, 1998) and sometimes and depending on the ages, using an amusing style or other strategies to make museum visits "smooth". Audiences will be regarded as abstract groups of experts or amateurs (*connoisseurs*, adult visitors or school visits). Educators are not seen as professionals, rather as amateurs for museums do no award them with the authority to do other things rather than adapt the curators' discourse. In turn, museums seem to stress the importance of objects and heritage from a conservationist viewpoint. Institutions defend museum education although they do not recognize which education they are referring to (Padró, 2000)[1]. Consequently, museum culture is caught up in the ritual[2] of admiration for the authentic, the promotion of treasure and myth, the homogenisation of originality, the de-contextualization of artefacts and the authority of expert visitors. And it expects museum education would be an instructional and a transmission voice, according to their position as expert interpreters. And culture is seen as a process of intellectual, aesthetical and spiritual development (Williams, 1981).

Moreover, educational programs refer to extended school museum program to attract as many schools as possible, to get them through their doors. Outreach is not considered, for the museum's architecture, temporary exhibits and collections are still central to the visitor's experience. Accordingly, museum education departments are in charge of making objects intelligible through didactic activities such as *the piece of the month, highlights tours*, and school tours. It is interesting to notice that most school tours are based on fixed interlock of ideas and concepts that are continuously adapted following Bruner's spiral curriculum.

I would call this an institutionalising perspective, according to a study I undertook with 10 museum educators and their conceptions of the profession[3]. In this trend educators feel that they belong to a set of ideas, routines and rituals that cannot be contested (Walker; Chaplin, 2002). They believe they have to reproduce the conservationist politics of the museum, as one of the subjects of my study commented: *The role of the educator is to disseminate our heritage and/or our environment. The goal of this task is that adults and children have to finish their visit thinking this is our history, this is our heritage and if one day, it gets destructed, I would help*. Secondly, they do not have a clear position within the museum system; for instance another subject commented *I couldn't tell you about the museum's exhibition politics. I am not sure about them, but we always follow the interests of the moment and the director's line*. Thirdly, they do not consider museum education as an empowering profession: *Educators transmit curators' information. My role is to mediate between an expert and a layman*. Moreover, museum educators divide themselves into experts and laymen. What I mean is that there is a strong hierarchy between those who organise programs and those who implement them.

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[1] In my PhD dissertation, I conducted an interpretative research on the museum education conceptions of five museum education professionals from the *Museum of Catalan Art, the National Museum of Science and Industry, Fundació "la Caixa", the Maritime Museum and the Archaeological Museum of Barcelona*. I found that most museum educators were not conscious of theories of learning and teaching, since they assumed a fixed position of education as heritage diffusion. Furthermore, they did not question either their practice or other informal learning practices.

[2] According to Duncan, museums are "modern ritual settings in which visitors enact complex and often deep psychic dramas about identity, dramas that the museums' stated, consciously intended programs do not and cannot acknowledge" (Duncan, 1993:192).

[3] PADRÓ, C. "Stories from museums. Stories from people in museums".. To be published in *Lifes stories and other stories*, to be published by Octaedro: Barcelona.


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2nd Narrative

EDUCATION AND MUSEUMS AS POP CORN: BLOCKBUSTERS, AUDIENCES AND FUN PROGRAMS

In this narrative museums are still seen as democratisation spaces. Teams of Curators and educators are seen as two sides of the same coin On the other hand, most of these museums combine a rigid notion of heritage and education with an emphasis on museum communication and public relations. That is why it is very difficult to map their educational tendencies.

3rd Narrative

EDUCATION AND MUSEUMS AS SCENES AND SCENARIOS: TEACHING ABOUT BATTLES, HEROES AND OTHER SIMULACRA

In this narrative museums are seen as scenarios for an anthropological notion of culture as a lived thing, tighten to nostalgia, fiction and simulacrum. Educators contribute to tell stories of aristocracy, bourgeois culture, war and conquest; industrialisation or history through living history, character play and educational material that explores lived cultures. However, the approach still celebrates the stories of heroes, rulers or people with extraordinarily lives. As Walsh may say, these stories are still mediated as neutral essences which, in its museological form, they are often employed to legitimate the ideas of modernity and progress (Walsh, 1992 :176), rather than researching why do we still have the same representations of the past. In other instances they combine an interactive layout with an educational emphasis on process, as in the *Museu Molí Capellades* (Barcelona), an old paper mill that belongs to the National Archaeological Museum of Science and Industry in Terrassa (Barcelona) where students learn how to make paper.

Education is regarded as discovery learning[4] or as a prolongation of the school curriculum, which is based on a constructivist notion of learning. Yet, they rely more and more on marketing strategies and audience building, as part of their communication's policy, and discovery learning seems a good approach. Educators have had to adapt to this new landscape: they have linked official diffusion practices with public relations, communication policies and a politics of consumption. In order to justify their work, they have generated popular programming such as *family days, nights at the museum, living history evenings, storytelling*, and games at the museum. Yet, most of them still do not participate in the decision-making processes[5]. This has to do with the strong empirical tradition in museum work in Spain. Museum educators have been regarded as practitioners or communication specialists, rather than researchers and meaning makers (Padró, 2001). They are meant to become visitor experts without knowing their visitors' cultural representations, demands and misconceptions of the museum itself. And, little by little, they become agents for *museum* commodification. As Trend points out, "in the cash-driven context of the museum, education is typically regarded more as a form of public relations than as a means of enlightenment (Trend, 1992:45-46)". This is when museum educators are seen as tourist guides and dressed as such, as it happens at the Guggenheim, where gallery educators become *logo educators* when they are uniformed in blue and carrying the museum's logo. This use of education is reinforced by the museum's house norms, which are geared towards spectacle and approval. What is most important is: "do speak clear and loud, do not give your back to the visitor, dress and behave as a professional, inform on the museum's etiquette and show the key concepts of the exhibition".[6]

Furthermore, the museum profession is likely to be caught between entrepreneurial professionalism, expert knowledge, *edutainment*, fundraising, spectacle and simulacrum. In this sense, these new museum projects activate the modern museum approach (Hooper-Greenhill, 2000). That is an exhibition politics focused on the excellence of the works, on visitors' admiration for the 'preserved' object and on the leading role played by the tandem formed by curators and designers as the sole 'producers' of meaning. From this point of view, exhibitions continue to regard visitors following the 'conventions of the museum itself'. They tend to avoid or confront multiple voices or how curators', educators', designers', critics', artists' and visitors' discourses tend to collide, and can be negotiated.

As Walsh points out "this restructured economy has emerged as truly 'post-modern' economy –an economy run with mirrors, an economy which lacked a concrete industrial base, and progressively moved towards the provision of ephemeral services and an unstable employment structure. […] Image and style have become increasingly important. […] The leisure-service sector, more specifically the heritage and history-imagineering sectors, are an important part of this economic trend, and need to be understood as both a cultural phenomenon and also a form of economic practice (Walsh, 1992:48-49)". Educators are caught in the middle of designing spectacular programs for schools, families and other "new audiences" like tourists and at the same time, as communication specialists and fundraisers.

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[4] Most museums in Barcelona and Madrid use the Spanish school curriculum (constructivist) when they develop the topics for school tours. They follow the division between facts and figures, processes and attitudes, which the curriculum stresses. However, we are going through another revision of the school curriculum, approved some months ago, since the conservative party's majority and I do not know what will happen in museums.

[5] The *Centro Gallego de Arte Contemporáneo* in Santiago is the only art museum organizing exhibitions that come from the department of education. On the other hand, at the Instituto Valenciano de Arte Moderno the educators of the School of Fine Arts have been in charge of the organization of workshops for temporary exhibits. They were thought as installations or small thematic interactive exhibits as part of their school programs.

[6] As the Training Manual suggests.

In Spain, the last decade, living history has become one of the foremost audience building strategies for archaeological and history museums. It is also widely used by science and industry museums, interpretative centres and aquariums. There are living history programs on Ancient history like *Faustina* at the *Archaeological Museum of Tarragona*, which tells the story of a Patrician woman and her life at her beautiful *domus* (house). There is the story of another Patrician woman at the *Archaeological Museum of Badalona* (Barcelona); or the story of a family at the *Iberian Village of Calafell* (Tarragona), who lets the audience know how difficult life was at Iberian times. There are Roman nights at the *Museo Romano* in Mérida or the story of another Patrician at *Empúries* (Girona) an archaeological site that belongs to the Archaeological Museum of Barcelona. There are also stories of architects' lives such as Antoni Gaudí's, performances on Dalí at Fundació Gala Salvador Dalí in Girona, or a story of a Captain at the Aquarium of Barcelona. Sometimes living history is connected with hands on, minds on and hearts on exhibition design as in the *National Museum of Science and Industry History* of Terrassa (Barcelona).

It seems that the booming of living history programs is related with the expansion of Spanish museums since the 80's, as it is associated with the new movement of art museums, science museums and interpretation centres.

I would call this a *democratization perspective* where image making, management building and brand distinction are at the core of museums. In addition, goal setting, strategic planning and marketing are some of the strategies the museum has to use in order to compete with not only themselves but also with other consumer-leisure venues. This ephemeral way of doing things is sometimes mediated through visitor studies that have the aim to help changing what the organizers want, and not what visitors or findings tell (Asensio, 2002).

In this respect, some educators feel their job is to project a good museum image *Education is in charge of selling the image of the museum to their clients*. And some educators misunderstand what museum education is: *We try to make the museum's image be visible everywhere, so that the museum can accomplish its objectives*. The department of education *is in charge of not only education, but also public relations and all the dynamics related with selling temporary exhibits or, We look for marketing strategies to attract our clients*.

4th Narrative

EDUCATION AND MUSEUMS AS QUILTS: INSCRIPTION OF DIFFERENT VIEWPOINTS, EDUCATIONAL RESEARCH BASED ON LIFE STORIES, EXPERIENCES OF EDUCATORS

Museum institutions are seen as crossroads' of cultures. Moreover, they believe that their role as political institutions have to be fulfilled through revisiting and reinventing their functions and public responsibility. Museum Educators are positioned in equal terms as curators, designers, evaluators, etc. Both work in teams to deconstruct some of the histories told. Or, educators research aspects of the educational professions within museums (experiences and histories of educators, experiences and views of museums from visitors, etc.). Museum Education departments adopt a non-authoritarian approach through collaboration with other educational spaces or other communities. They are meant to be communities of practice who share their dilemmas and view museums as contested sites.

Education is also outreach, research and collaboration within and without museums, as other professionals would do. There is a stronger and more explicit approach to where you come from and what is your policies and viewpoints of educational work and this is made visible to other museum professionals.
There is the believe that museums can be also dialoguing practices. For instance and art museum can provide different things: Firstly, to have experiences with artworks at the museum. Secondly to associate what we see and our memories, preconceptions, images and knowledge. Thirdly to look for answers rather than for solutions on the work. Fourthly to use different languages to approach an artwork (from literature, from cinema, from psychoanalysis, etc). Last but not least, to problematize all this.

I would call this a *political perspective* within the education sector, although sometimes is not manifested in the programs organised or it is not visible within the institutions. This shows how deeply rooted education is as a traditional practice. From this viewpoint, educators position themselves as cultural workers (Giroux, 1997). They show a deep understanding of museums as controversial and confrontational spaces. In my research study on the profession, I found educators who think their work as being political would affirm *Museums reproduce the discourse and power*. *Art museums reproduce, the art system's discourse that, generally do not coincide with contemporary representations of art*. They consider culture in terms of conflict and negotiation *educational programs are always related to art, and not how to think from it. We are going to become vegetables. We don't teach a sense of criticism and battle*. Or a similar position, *culture is not what is beautiful. Culture provokes controversy, anger and dislocation. I think this would be the role of our museums*. They believe we need to start changing professional museum culture in order to change traditional educational practices. *From within museums we think we have changed a lot, but we are in a disjunctive. It is very difficult for museum culture to see itself from another viewpoint […] it is very difficult to foster a sense of criticism because we make a fool of the institutional problems, which the institution wants to cover*. But, they still need tools for becoming central within the museum system.

5th Narrative

EDUCATION AND MUSEUMS AS GRASS: RECOGNITION THAT EDUCATION SHAPES VALUES, ATTITUDES AND IT TAKES PLACE IN OTHER SITES SUCH AS THE STREET, THE TV, PUBLICITY, COMMERCIAL CENTRES, ETC.

Absent from museum studies literature and from museum studies programs in Spain. However, there is a new university current which is approaching museum structures, mentalities and cultures from a reflexive practice (Schön, 1992) and a from a critical and cultural studies perspective (Lorente, 2003).
The field of museum education started to being taught at the university in the 90's. At the University of Barcelona we offer some museum education courses and two years ago, we started to include museum education topics in our Ph.D. program in Art Education. Our main aim is to connect the relationships, dilemmas, tensions and contradictions between institutional views, collection practices and visitors' versions of how museums function, represent and negotiate knowledge. There is a commitment to multiplicity, to heterogeneity, to the revision of institutional culture and of curatorial culture (understood as the culture of the object) and the reconstruction of the public dimension of museums. And hopefully, little by little, the museum profession, the museum education profession will be able to review museum practices. When we recognise how institutions are constructed according to changing meanings, metaphors, images, and narrative, I think we can start assuming that museum education has contributed in changing our institutions.

ARTISTS IN RESIDENCE: WHAT DIFFERENCE DO THEY MAKE?

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ABSTRACT

This paper has been based on the research I conducted for my dissertation in the MA Museums and Galleries in Education, at the Institute of Education, throughout the course of 2009-10. In this paper I will look at the Artists in Residence programme, developed at The Whitechapel Gallery, to explore what distinguishes working with artists in residence, in long term educational programmes. By discussing to what extent the artists shaped Artists in Residence, I will examine where the differences and similarities between working with an artist and working with a gallery educator dwell, (in terms of the learning, strengths, problems and even the structure that upholds this educational initiative). I will also address the conflicts arising from the different ways artists are understood by the diverse agents involved in the programme (the gallery, teachers and the artists themselves). And I will identify "meaningful misunderstandings", occurring partly as a result of failing to work with clearly defined notions such as "education", "critical" or "risk taking". I would like to clarify that, as I only had the opportunity to research this programme while doing the one month work placement at the gallery, there might be some discrepancies between my understanding of the programme and its history and development. Actually, the year I conducted my research was an especially tricky one. I would also like to highlight that the gallery is currently working to address some of the issues I will describe through the course of this paper.

KEY WORDS

Gallery education, artist residencies

INTRODUCING THE PROGRAMME

Artists in Residence (which started in 2002 as Creative Connections), implements an approach to work at The Whitechapel Gallery that was introduced in the 1970s, when Nicholas Serota designated Martin Rewcastle as the first Education Community officer. Rewcastle initiated the placement of artists in local schools. The programme is very complete, as it makes possible an out of the classroom learning experience that comprises not just working with artists but also visiting The Whitechapel Gallery, artist's studios and other venues, as well as doing an exhibition at the gallery and doing evaluation/research about the pedagogical practice being developed. The programme prioritises the more disadvantaged as the first ones to work with.

The aims of the programme are multiple: a) to stimulate fresh approaches to teaching, learning and engaging with contemporary art in schools, b) to increase secondary school students' understanding and enjoyment of modern and contemporary art, developing creative skills and encouraging critical engagement, c) to offer young people the opportunity to work alongside professional artists, d) to foster creative collaboration between artists and teachers, giving teachers the opportunity to extend their engagement with modern and contemporary art, e) to support the professional development of both teachers and artists with a focus on developing expertise in the critical and contextual study aspects of art, and f) to extend the breadth of the Art and Design Curriculum to include art in the public realm and participatory arts practice, while developing skills in new media alongside more traditional art forms (Whitechapel Gallery, 2010).

TO WHAT EXTENT DO ARTISTS SHAPE THE PROGRAMME

On the reports about *Artists in Residence* since 2005 it is emphasised that the programme teaches students to have fun, and to be surprised and inspired by contemporary art. The programme introduces them to experimental and exploratory ways of making while developing their intellectual and critical skills. Concretely, in relation to contemporary art, it is stated that the programme alters student's feelings, perceptions and attitudes towards contemporary art by introducing them to the way it functions. The artists' participation is presented as remarkable because of the resources they create, their preparation and the relationship they establish with the students. At the same time, problems such as conceptual leaps, the artist's practice not being understood by teachers and students, and communication difficulties between artists and teachers are pointed out.

All in all, I would say that there is nothing distinctive here in working with an artist. I work in Es Baluard Museum of Modern and Contemporary Art (Palma de Mallorca, Spain) and have been doing residencies in schools as a gallery educator, when we have developed long term educational projects. In all the evaluations of these programmes we have undertaken, the aspects mentioned above have appeared. What is indeed distinctive of working with artists, and mentioned in the *Artists in Residence's* reports is, firstly, that this programme affects how students manage and orientate their lives professionally and, secondly, that it gives students the opportunity to work alongside professional artists. Both statements refer to the idea of "professionalism", a goal that other long term educational programmes, as for example the ones we develop at Es Baluard Museum of Modern and Contemporary Art, do not pursue. Regarding to how *Artists in Residence* has been structured, the studio visit and the commission for the gallery exhibition are the distinctive characteristics of the programme, resulting from working with artists. In the interview I conducted with Annabel Johnson (Schools Officer) and Selina Levinson (Schools Programme Curator), both responsible for the Artists in Residence programme, they talked about the gallery commission and the studio visit as a way to introduce the students into the art world, making them aware of how it works (consequently having a demystification effect):

> I think the studio visit and the commissioned aspect are a strong part of the programme, which is about engaging with artists practice. The artists we work with are often emerging artists, or at some point of their career… It's about engaging students in their thought processes. (A. Johnson, personal communication, June 7, 2010).

For the students, the good side of the commission is that it motivates them to do a good job:

> Students also appreciated the fact that their ideas were contributing to Lisa's own work and the Whitechapel's new exhibitions. (The Whitechapel Gallery, 2010, p. 8).

> I didn't like art before…trips like this inspire you. The idea of getting my work hung in a gallery pushes me to practice my skills. (Student Comment from Focus Group, Rokeby School). (Johnson, 2006, p. 21).

However, in *Inspiring Learning in Galleries: London Custer Research Report* (2006), it can be observed that, sometimes, when student's work is shown in a gallery context, they can feel that their voices are not taken enough into account. The reason why this happens is that when an exhibition has to be done, issues of quality (understood in terms of aesthetic value and presentation) as well as time pressure emerge. The gallery commission is definitely a very valuable way of introducing the students into the art world. However, it does not always work, as problems arise related to the pedagogical character of the students/teacher-artist-gallery relationship, the student's ownership of the work and their control about the learning process. Here, it can already be observed that artists and pedagogy are not always necessarily a perfect match.

ARTISTS THROUGH THE EYES OF THE DIFFERENT AGENTS IMPLICATED ON THE PROJECT

In the interviews I conducted with Annabel and Selina, they described the artist as the "driver" of the project, someone that goes to the school to collaborate with the teachers in order to inject new ways of working. The importance of their ability to relate to people was emphasized:

Within the education department we tend to work with artists whose work is within the participatory practice, socially engaged… Just because the work they are doing is tied up with working with people. (A. Johnson, personal communication, June 7, 2010).

Working with the wrong artist could be detrimental, that's why it is important for us to find the right one that has got really interesting new types of practice but, usually as Annabel says, they are participatory because they need to be able to work with people. There would be no point in us putting an artist in a school who has a really interesting practice but has no skills at all… this could in fact actually end up working the other way. (S. Levinson, personal communication, June 7, 2010).

The positive aspects of working with artists have also been signalled by several teachers participating in Artists in Residence (whose voices have been collected through all the different reports written about this programme):

I have been inspired to vary my teaching style and include more critical thinking discussions in other classes. I am developing more projects including trips with follow up workshops. (Teacher). (The Whitechapel Gallery, 2008, p. 21-22).

(…) described how the project rejuvenated her teaching methods to include more risk taking and discourse within the class. (Head of Art, Tower Hamlets). (The Whitechapel Gallery, 2009, p. 12).

Therefore, an ideal scenario is described where artists eager to work with the education community are able to develop innovative and experimental practices in the classroom. A connection between relational/participatory/collaborative art practices and critical pedagogies is also made by the gallery, which is not strange if we take into consideration the commonalities among these theoretical positions. However, despite the clear proximity between relational/participatory/collaborative art practices and critical pedagogies, reality is far more complex. There are multiple ways of understanding the role that artists should play in educational projects and, in this particular programme –Artists in Residence–, I had the opportunity to observe certain incompatibilities between the gallery and the teacher's views on the one hand and the way artists understood themselves on the other hand.

BUT WE ARE NOT EDUCATORS…

The artists I interviewed define their practices as the gallery does, in a participatory and relational way, empahasizing their role as connectors and engines of social interaction. In their interviews, all artists strongly highlighted that they do not consider themselves educators. They feel this identity has been forcefully allocated on them by the gallery and the teachers.

I don't see myself as an educator and I don't see myself changing in any way if I am working in the context of… in this sort of context. So, for me, it doesn't change much if there is an education department from the gallery that asks me to do a project, I think that doesn't necessarily mean that I am now an educator because I am working with an education department. I still think that I am an artist that simply entered the gallery from a different door. (…). I still see myself as an artist and I still want to produce my work. (Mary, personal communication, June 16, 2010)[1].

I would have never said I was an educator. I would say that I am… in terms of my role, kind of working in an educational environment, like in secondary school, it's more for me about getting access to a group of people that I would not normally get access to, developing something with them that kind of… You know, in an ideal situation it's a two way thing. (…). Education is essentially having access to new things and different ways of looking at stuff. (Joan, personal communication, June 16, 2010).

The artists interviewed emphasized that in their participation in the project they expected to fulfil their own interests as artists and claimed their "right" to do so, understanding that education would then be an outcome of the experience for both parties, the students and also the artists themselves. Helen (another of the artists participating in the programme who I interviewed) especially put a lot of emphasis in the fact that the gain of these experiences should be the reflection they allow for, that the programme should be a space not to learn something already established but to question it. This relates to the view of Jantjes on the art's function in society:

Art is the part that takes the broadest and most critical view of culture as a whole, rather than a specialised and narrow one. (Jantjes, 2001, p. 21).

A major concern in all the artists interviewed was the very structure of the programme.

That kind of thing I was saying about sociable exchange of knowledge was not allowed to happen very much because I was… I had to deliver particular workshops in particular ways and yes, I am working within the structure of the secondary school and that's not the secondary school's fault, that's just the way the educational system works in state schools in Britain. (Joan, personal communication, June 16, 2010).

[1] All artists' names have been changed in order to preserve their anonymity.

All artists agreed that the structure of the programme made it difficult for them to work as artists and that, instead, they were being forced to act as "teachers" by the working circumstances they had[2]. Lack of time to work with the kids, the duration of the project being not enough, having to meet teachers' criteria to evaluate what was being done, and having no power to choose the students and teachers they wanted to work with, made it difficult to establish relationships that allowed for an experience that enriched all the people involved in the project. Helen defended that for the project to work, its total reconceptualisation would be necessary. Understanding it not as an education programme anymore, but as a school programme would not constrict it to the institutional structure and the curriculum, and could allow for critique and risk taking, and account for the school as a social, political, and historical space. Here it can be observed that what teachers consider to be "critical thinking" and "new approaches to the pedagogical methods used in their practices" is, for the artists I interviewed, just a watered down version of what they expected the project to be and to allow for.

The artists' discourse is surrounded by a romantic vision (Meecham, 2005) in which the artist is seen as an outsider to a regulated system, not able to adapt to it or work within its constraints. A dichotomy is presented between developing critical artistic practices on the one hand, and the school and gallery's demands for "education" on the other hand (education here being understood only as the opposite to what the artist aims to do, a kind of "free-of-constraints thinking"). At no point is the possibility of understanding education inside the school's structure from another less constricted model considered. This polarization of possibilities is worrying as it does not give any chance for teachers to have the authority to move outside the deficit model in which they have been allocated, and in which they have allocated themselves (in this it seems that teachers need someone from outside the classroom to really innovate in their pedagogical practices). At this point, it is worthy to signal another way of understanding the role of artists in educational projects.

[2] It is fare to indicate that this is not the intention of the gallery. When Annabel visits possible schools to work with, she always emphasises to the teachers that artists do not like to be seen as teachers and that they have their own agendas that should be able to be met in the project.

PRINGLE'S CONCEPTUALIZATION OF THE ARTIST AS EDUCATOR

Pringle's thesis *The artist as educator: an examination of the relationship between artistic practice and pedagogy between contemporary gallery education* (2008), is a study around the benefits of using artists in gallery education that focuses particularly on artist-educators working at Tate Modern. The author refers to the Art Making Model, elaborated by Rebecca Binch and Lucy Pedlar in 2005, to explain how their practice as artists informed their pedagogical practices. Apart from the critiques this model has received[3], it is interesting as it presents different phases of the artistic process that can be extrapolated to pedagogical practices informed by a co-constructivist model and that seek to forge the student's autonomy and critical thinking through dialogue. In the Art Making Model, it is sustained that the creative process is constituted by several phases: interest/ curiosity; looking; re-present stage; reflection; transformation.

Contrarily to the artists interviewed, Pringle is looking at how the particularities of the artists' ways of working can inform pedagogies inside institutional frames. Furthermore, from her point of view, the idea of the artist as a mere mediator or facilitator that is permanently opening up a dialogue oversimplifies what happens in the pedagogical experience; the fact that artists-educators do adopt more of a teacher position, strategically, at some point of the pedagogical experience, should not be demonized:

> I consider it inappropriate to underestimate the active and direct involvement of the artist as teacher in the pedagogic process. I recognize the desire to move beyond the transmission model and the teacher as a "teller, organizer, judge" (Watkins, 2005), but equally, positioning the educator wholly as facilitator risks simplifying the multi-layered interchange between themselves, artworks and learners. In some aspects I wish to reclaim a space for teaching (…) in the gallery. (…). Rather than denying the "teaching" that takes place, it is constructive to examine what part all forms of engagement, including instruction, play in the overall process of meaning making. (Pringle, 2008, p. 170).

Pringle's understanding of the artist as an educator breaks the clear polarisation between education and artistic practice, allowing for the creation of a common ground, from where teachers and artists can work together (collaboratively more than from opposite sites). Furthermore, Pringle's conceptualisation of the artist-educator brings me back to the question of "what is distinctive of working with artists in long term educational programmes?; what is the difference between working with educators or working with artists?". Whereas if I compare myself as a gallery educator to the artists that I interviewed the difference appears clearly in the goals of the whole project –my purpose is to educate while theirs is to build up interesting art practices–, in Pringle's frame the goals are the same, and the differences are more difficult to elucidate. I will defend that most of the procedures mentioned by her in the Meaning Making Model are not restrictive to the artist's work; problem posing, experimentation, risk taking, and so on are also present in my pedagogical experiences as a gallery educator. At the end of the day, the difference between working with artists or gallery educators could be what I have already pointed at in the first part of this paper; a matter of professionalism. Moreover, it is necessary to take into account that the difference between a gallery educator and an artist working in educational projects also depends on what we understand by gallery education. As Carmen Möersch (2003) poses, in Germany –and also in Spain– gallery education has traditionally been made not by artists, but by art historians, in their role as experts. As soon as other people come into gallery education, their position in the gallery structure can be rethought and become more flexible. Boundaries appear blurry and hybrid figures, able to reside in distinct spheres, emerge. In regards to this, it is interesting to point out the paper by Katie Orr (2010) about her work at Gassworks, where she positions herself as wanting to improve as a gallery educator, while presenting herself as an artist to the children; a strategy to diffuse both institutional authority and her own expertise, which would allow for a more dialogical experience (Pringle, 2008, p. 191).

[3] Pringle (2008) states that this model constructs artists as individual-independent, context-free, representing the art making process as something separated from social, political or educational concerns.


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REFLECTING ON THE ARISEN QUESTIONS

The gains of working with artists in educational projects cannot be stated in a deterministic or conclusive way. The argument to be constructed will depend, firstly, on what the goals of the educational project in which the artists work are: maybe it is to integrate art in the whole school curriculum, or to turn students into "young artists", or to extend the school pedagogical practices, or to offer an alternative space to experiment, etc. Secondly, it will also be subjected to what the role of the artists working in the programme is: sometimes they are required in a practical skills based sense, others as role models of "being an artist", or as cultural producers whose practice can inform different interesting pedagogies inside the demarcated classroom space, or as complete outsiders that can promote something absolutely different. In the same way, the differences between the role of artists and gallery educators in educational programmes will vary depending on the initiative, and will be related not only to the way in which artists are understood but also to the way in which gallery educators are. In the concrete case of the *Artists in Residence* programme, several really good points have been taken into account, such as: prioritising the disadvantaged young people as the ones the gallery wants to work with, offering an outside the classroom experience and the projects being embedded in the specificity of the school context. Furthermore, the programme promotes fresh approaches to teaching, learning and engaging with contemporary art in schools. In respect to the students, they have the opportunity to meet and work with contemporary art practitioners, fostering their understanding of the art field and, maybe, even finding interesting career paths. They are introduced to working in exploratory ways of making and developing their intellectual and critical skills.

However, as it always happens, this outstanding programme also has weak points that need to be worked out. First of all, it seems that in *Artists in Residence* difficulties emerge from managing notions such as "education", "criticism", "risk taking" or "introducing new practices in the classroom". The agents involved in this educational initiative have different understandings of them, which cause consequent incompatibilities in their expectations about the goals of the programme and their own roles in it. Maybe it would be enough to try to manage these notions in a less loose way, being more concrete about what we mean by them.

Moreover, a common understanding of the "terms of the contract" has to be reached. In order to meet everybody's expectations, the programme's structure and artist's authority to make decisions regarding groups, directions of the project, timetable, duration of the programme etc., should be defined more clearly from the beginning. It is also important that the gallery makes explicit the terms in which it hires the artists as well as their position or role within the whole institution, either as "educators", or "artists" with the same status as the artists in the galleries.

In order to sort out the two points just presented above, it is crucial to polish the communication channels between the gallery, artists and schools. Whereas it is true that the gallery, through CPD sessions, forums, the introductory training day, and the time given for teachers and artists to jointly prepare and evaluate the programme, tries very hard to achieve this, it doesn't seem to be enough. Maybe a way to foster more understanding and communication among all parties involved would be to increase the gallery's presence in the whole process and try to be more specific at the early stages of the project, getting all agents involved in it to discuss what they expect to get, and what their ideas about all the tricky notions referred to above are. Something the gallery should especially take care of is the artist-teacher relationship; a closer understanding and collaboration should be fostered.

Through the course of this paper important incompatibilities have emerged regarding how the gallery and the artists understand and build up expectations around *Artists in Residence*. Even the goals of the programme and the function of the artists on it are differently conceptualised by both parties. The artists' criticisms to the project cast doubt as to it being transformative or not and, if so, as to the extent to which it has been so and as to what should be understood by transformative. As I have already mentioned, for the gallery the programme provides a meaningful experience to the school because it offers new approaches to teaching and learning, giving teachers and students the opportunity to extend their practices, and working with professional artists, among other aspects. For the artists, this scope is limited as it is constricted by the school's culture and rules, which determine what can and cannot be done. Artists think that education should not be the goal of the project and that this can only be fully meaningful, for the school and for themselves, if it offers something else: an experience outside the limits of the pedagogical, where what matters is having people working in a shared project that is site specific. From their point of view, it is the outcome of that unusual experience that would be "educational" or "transformative" for the ones participating in the programme.

For future projects, there are only two possible paths to follow by the gallery in order to achieve an experience that can meet everybody's interests: a) changing the programme's structure; b) hiring another kind of artist. In respect to changing the programme's structure, if the gallery wanted to accomplish the artist's will to turn *Artists in Residence* into something much more flexible and fluid, it would find countless difficulties and barriers. We should bear in mind how difficult it is doing this in a school context. We should take into account that too often the lack of innovation in teacher's practices is due not just to what the art curriculum "dictates", but also to profound incompatibilities between collaborative art-pedagogical practices and the school culture. Actually, trying something so different to the school way of functioning would possibly affect the number of institutions eager to participate in *Artists in Residence* and, consequently, this would also pose difficulties in terms of funding (which is particularly delicate in the current political climate and the cuts that culture is facing).

Referring to the second option, it is important to emphasise that artists working in this course programme have really good points in their favour, such as the quality of their art practices and the link between their interests as cultural workers and the character of the commission, which is to build up a site-specific project with the local people. In fact, most of the projects have had very interesting results and the relationships that have been built up with the school have also enriched all parties involved. However, besides all these good outcomes, the artists' disconformities about the programme which have been explored through the course of this paper suggest that the experience could be even more satisfactory if the artists that are hired for the programme were positioned on a slightly different track, mainly in what refers to their relation to education. If the gallery wants the artists to promote an educational experience *inside* the school structure a middle ground between the artists' work and the current school educational practices may be needed. Instead of artists working in school contexts who do not consider themselves educators, the answer might be artists-educators, as defined by Pringle (2008).

Unfortunately, the problem is not merely to define which artists are more suitable to work in this programme, but also how to detect those ones which the gallery is looking for. Selecting the right artists is not just a matter of the quality of their art practices or even their experience in working with people or in educational contexts; the gallery and the artists should also share the same "language" and pursue the same goals. Because this is a very slippery and tricky territory, with plenty of nuances, it is very difficult to decide in an interview whether the artists that the gallery is considering are suitable or not for the programme. How to select the right artists for educational programmes such as Artists in Residence is something that should be researched.

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BEYOND SEEING: THE MAKING AND NEGOTIATION OF MEANINGS FROM THE MUSEUM EDUCATION

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TO LOCATE STARTING POINTS, TO IDENTIFY PARADIGMS

A paradigm is very powerful in the life of society, since it influences the way we think, how problems are solved, what we goals pursue and what we value (Gablik, 1991: 2-3).

In the last decades the society of information and knowledge has been witnessing and participating in a paradigm shift (Silverman, 1995: 161) that responds to the challenges of post-modernity and implies the transformation of the concepts of knowledge, communication and information, catalyzing changes in a wide range of disciplines and institutions dedicated to what Silverman termed as "the nature of information change and knowledge shaping", in which museums are clearly included. Consequently, museums have been confronted with the need to rethink their role and, ultimately, their own identity and relevance as spaces of knowledge construction, which have been a challenge to museums and an opening of opportunities for developing new strategies that promote the relationship between public and collections, rethinking and readdressing the spaces and forms for this encountering.

The appearance and consolidation of Museum Education[1] as a transversal and fundamental field of studies for the development of a solid and structured educational work around the challenges posed by contemporary society, does not cease to be a response to this transformation process, reinforcing and validating the awareness of museums' educational value, as well as contributing with concepts and tools that have been helping to draw new acting paradigms, new starting points and new relationships, namely in the context of the education services and roles.

[1] Regarding museums in Portugal, the term *Museum Education* [in Portuguese,"Educação Museal"] is still a strange one in the field studies. In our view this situation results, on one hand, from the fact that most museology study programs still treat education as a peripheral academic area, which has not contributed to the publication of studies that could be capable to promote the creation of a glossary that gives shape to the recent educational concepts in museums' area, and secondly, from the still extremely precarious situation of education services in Portuguese museums, which despite their growth in the latest years, are yet only present in 48% of the national museums . (Maria de Lourdes Lima dos Santos (coord.): *O Panorama Museológico em Portugal* [2000-2003],OAC/ IPM/ RPM, 2005.)

NEW PARADIGMS, NEW RELATIONSHIPS

Museum staff increasingly argue that the educational role of the museum is significant. Yet just what the educational intention of the museum might be, how the institution considers education, how it believes that people learn, and what education consists of, are frequently vaguely defined if defined at all (Hein, 1998: 14).

The adopted paradigms regarding the concept of knowledge, information and communication have profound effects in any educational practice since they function as a universe of references within which boundaries and rules are established, centers and peripheries defined, good practices are outlined and consolidated as well as their systems of assessment and evaluation, integration and exclusion.

For this reason, it is worth identifying some of the driving forces implied in the definition of the paradigm shift that we initially mentioned, and reflect on their key contributions and implications for the field of Museum Education and, consequently, for museums' educational spaces.

KNOWLEDGE, COMMUNICATION AND MEANING-MAKING PROCESS

According to the postmodern paradigm we have been enunciating, knowledge can no longer be conceived as being independent of the act of knowing, being produced for individuals' passive consumption, in order to be seen as the result of an active construction/making, a meaning-making process made by apprentices and "influenced by the social and cultural norms, attitudes and values that surround the communicators." (Silverman, 1995: 161).

Therefore, knowledge cannot dissociate from its own construction nor from the communication process itself, since communication (here being understood as a simultaneous mode to construct and share information) is perceived as "a process of negotiation between two parties in which information (and meaning) is created rather than transmitted" (Silverman, 1995: 161), which emphasizes the role and *authority* of the subjects in the construction of senses and meanings that allow them to interpret and experience the world around them.

This significant approximation of the concept of communication to the process of knowledge construction allows a new approach to the educational spaces, as they start becoming, the more and more, communication interfaces in which the relation between the public and the institution is made in a dialogical perspective of sharing and partnership, and not in a transmission one.

In fact, focusing on communication as a process of negotiating senses reinforces this precise space that does not lie in communicators nor contents, but on the ongoing dialectics between them. In permanent construction and negotiation, it's this space for dialogue and relationship that molds and shapes the experience of the subject and gives him its meaning. Thus, one of the challenges faced by museums' education services is precisely their contribution to the creation of these spaces of meeting and sharing, promoting and consolidating the museum space as a forum and arena where to debate, construct and negotiate speeches and readings. This perspective implies a structural change in the way museums relate to their collections and audiences, because their focus should no longer be on museum objects, but mainly on their communicative potential, a potential that proceeds from their character of supporting cultural concepts and ideas. And in this field, by claiming a space for communication, discussion and shared meaning-making process, education services can and should play a crucial role basing its practice and program on the critical constructivism contributions while an educational theory of reference.

Therefore, it is increasingly necessary that museum education becomes a consolidated field of studies and reflection – in such a wide and extended vision of education - and that its contributions can be fully integrated into the theoretical and practical training of museum professionals, namely - but not exclusively -, professionals from the education service or museum educators.

TO CONCEIVE LEARNING AS AN ACTIVE CONSTRUCTION

The need for a learning and education theory that considers the way the museum conceives knowledge – i.e., what is possible to be learned - and how individuals learn, is a basic issue for the creation of effective educational programs that also respond to the diversity of audiences and challenges of contemporary society. Based on the stated paradigm, the field of museum education has been consolidating constructivist learning theories that define subjects as active elements in the construction of the interpretation of their own educational experiences, starting from their previous knowledge, their skills, their path of life, their cultural background and their personal motivation (or willingness to learn).

This perspective delivers to the apprentice himself the responsibility of his own learning, while to both the *educator* and the educational institution is given the role of creating more appropriate environments and conditions for the development and construction of the necessary skills for his learning to be achieved, therefore working more as a facilitator and enabler of the process, rather than as the single source of knowledge. As Hernández (2000: 50) says "the goal of all learning is to establish processes of inference and transfer between one's existent knowledge and the new problems-situations that are posed to those who learn." This ability to transfer responds to two factors "the mental organization of knowledge that takes hold of the subject and his level of self-awareness regarding his own knowledge" (Prawat, cit. by Hernández, 2000: 50) and therefore, comprehension is organized around three key concepts: the subjects' basilar knowledge (prior knowledge), the strategies they use (and create) to learn and their willingness to learn (the set of their motivations and expectations) (Hernández, 2000: 50). In a way, it's in empowering individuals, that lies the transforming core of the educational paradigm, and hence, of the relationship between museums and visitors. Once the subject is conceived as an active agent of his own learning, the museum's role becomes to strengthen the construction of multiple readings that allow the extension of the each subject's initial knowledge, creating cognitive challenges and stimulating interpretation. This brings consequences, not only to the work education services have to develop, but also regarding all museum areas, since all contact spaces (exhibitions, buildings, services, signage) are communication spaces that release speeches about how knowledge, learning and individuals are conceived.

Thus, to recognize individuals as autonomous in their knowledge construction implies stop considering the museum as a single source of knowledge working in an unilateral transmission system, in which the transmitter controls the entire message and its process of apprehension, but instead to integrate it in a complex, dynamic, bilateral - and idiosyncratic – process of construction and negotiation of different knowledge. This presupposes an epistemological perspective of knowledge as a subjective production - while an individuals' creation - and learning as a rich and complex process of contextual interpretation.

By interpretation we understand how individuals create a meaning for things, "a mental process carried out by the subjects, corresponding to the meaning-making process of the world around them, for that implying the development of analytic, critical and synthetic skills able to frame the typical ongoing process of change, adaptation and extension [of knowledge, readings and versions] of lifelong learning" (Gomes da Silva, 2001: 115).

On that account, interpretation becomes one of the central issues for the educational work and associated to the notion of long-term - lifelong learning - requiring a wider and continuous vision of the educational work in order to be effective, which, again, comprises a readjustment of the relationships between museums and their audiences.

MUSEUM EXPERIENCE, PRIOR KNOWLEDGE AND MEMORIES CONSTRUCTION

Museums in general, and exhibitions in particular, have the potential to amplify, expand and restructure the mental and conceptual schemes of visitors (Falk *et alii*, 1998; Falk and Dierking, 2000). This amplification and restructure results from an open and active interpretation process, in which the field of museum education should focus on with increasingly awareness: an interpretation that starts from the objects and relationships established with them, being able to create challenges that lead the subjects to questioning and problem solving, thus reworking and settling prior knowledge in order for them to raise new meanings and learning. And for this to happen it is necessary to know how to work the entire experience, an experience that aims to be able to trigger new learning and endure it far beyond the moment of its occurrence.

Visiting a museum is an overall experience that much depends on each individual's expectations and personal agendas[2] (Falk *et alli*, 1998) and, equally, on the activities developed in the visited space, functioning as an important link between the past (prior knowledge, expectations brought), the present (the moment when contact itself occurs) and future (the projection of such experience in individuals' future life).

Individuals come to the museum with a prior diversity of interests and motivations, based on their life experience, their knowledge, their social, economic and cultural status, which will necessarily constrain their experience inside the museum and, naturally, their learning. Placed in a temporal *continuum* transcending the duration of the visit itself, this moment of contact and construction makes much more sense for the individual if inside an experimental and *experiential* logic, rather than a strictly cognitive one. For this reason, some authors (Falk and Dierking, 1992) have been chosen to consider learning within the museum space as a whole, encompassing them in a broader process which they call "museum experience".

[2] The notion of agenda is here understood as the set of motivations, interests, expectations that visitors have for visiting a certain space, i.e., the set of reasons that lead them to include such a visit in the overall activities that are presented in their *personal agendas* and that determine the priority, duration, interest and attributed availability to the event.

This experience – here understood as the total set of learning, emotions, sensations and experiences that were experienced as a result of the interaction with objects, ideas, concepts, discourses and museums' spaces - is shaped by the intersection of three key contexts: the personal context, the social context and the physical context. For Falk and Dierking is precisely in this intersection space that such long-lasting experience in individuals' memory is defined and built on, enhancing the construction of an enduring, meaningful and effective learning. These learning, a part of the overall experience, will therefore be the ones resulting from the combination of cultural, social and emotional heritage that individuals bring along with them, from their biography, and with what the visited institution (with its objects, collections, and services) is able to provide them. And it is precisely this hybrid space of confluence and confront of ideas that the work of education services is fully realized, rising itself as an interface where to combine *all the places from where one departs* (Hernández, 2000).

We believe that here lies precisely one of the most interesting and promissory challenges for education services: the possibility and the ability to execute themselves as spaces of intersection of views and readings within a dynamic platform in permanent change.

Some key ideas regarding the challenges and objectives of education services from a current perspective:

- To contribute to the creation of spaces for encounter and negotiation of meanings.
- To create communicational and intercultural interfaces.
- To construct meaningful, effective and long-term experiences within an educational perspective of lifelong learning
- To contribute to knowledge construction in a diverse and multiple readings' perspective, based on the critical constructivism paradigm.
- Building a museum in motion towards change and transformation.

MUSEUM EDUCATION IN MODERN ART CENTER

La postmodernidad, entre otras reflexiones, ha abierto la importancia de mirar el «arte» como una representación de significados. Esto supone que frente a las obras no hay miradas ni verdades absolutas, o aproximaciones formalistas (que se consideran como una categoría socialmente construida) sino que dependen del tiempo, el lugar y el contexto. Esto hace que el lenguaje del arte quede sujeto al escrutinio de los códigos simbólicos y de las convenciones culturales. Ello condiciona y posibilita las diferentes formas de interpretación (Hernández, 2000: 129).

The Education Sector from the Center of Modern Art José de Azeredo Perdigão (CAMJAP), created in July 2002, was born from the desire to give the museum a space for the interpretation of its collection and exhibitions, and for communication with the audiences, thus deepening and developing the existing premises in which the mission of the institution was already grounded.

a) To disseminate and study modern and contemporary art, with special focus on Portuguese art, through the presentation of artworks from the Center's permanent collection and through temporary exhibitions.

b) To develop the public's interest on modern and contemporary art through specific programs and actions using the fields of education, dissemination and audiences' entertainment and attraction.[3]

Emerged at a period of internal restructuring[4], the new sector presented itself as an opportunity to create a space that was simultaneously able to extend - and, somehow, to refocus - the purposes defined by the institution and to respond to the current challenges faced by museum education, by including the educational direction and future programs in a wider and broader movement of renewal and reinvention of the education services' role as spaces of construction and sharing of the diversity of knowledge we have been previously stating.

[3] Internal document from Modern Art Center José de Azeredo Perdigão (CAMJAP, 2000).
[4] In 2001 the Modern Art Center José de Azeredo Perdigao (CAMJAP) suffered a structural reorganization that led to the extinction of some services and the birth of others. Thus, the former Children's Art Center (CAI), a structure created in 80's following the movement of Art Education in Portugal, has been completely reworked and integrated into the new CAMJAP's Education Service. In a way, this restructure has enabled the creation of an educational space directly related to the museum and based on the assumptions of the current museum education, since the former CAI used to work independently, in an apart building, never being established as a space aiming for the collection's interpretation and exploration. Since its creation CAMJAP's Education Sector became the space for a direct work with the collection and temporary exhibitions.

Therefore, following a clear purpose of amplifying their initial assumptions, the mission of the Education Sector CAMJAP sought to structure itself around four main axis:

a) To disseminate and interpret modern and contemporary art (from the collection and exhibitions) according to an intercultural and multivocal view, including then in the challenges and issues of Visual Culture and their role in contemporary society.

b) The development of a diverse and transversal program, based on a critical constructivist educational perspective, able to promote the intersection of views and readings and to contribute to a wider accessibility.

c) To construct spaces for reflection, dialogue and debate from the Modern and Contemporary Art and their fields of study.

d) To construct a space for reflection, promotion and debate about Museum Education and its contributions to the current educational practice in a museum environment.

The Education Sector has been based upon these premises since its beginning, trying to develop a diverse program of guided tours, workshops, courses and debates addressed to the school community (teachers, educators, students of all education levels) as well as for the other audiences (children, youth, adults, families, people with special needs, seniors, experts and non-experts, et cetera), rising itself as a vital communication and relationship space.

We conceive Art mainly as a cultural concept that includes both the set of demonstrations and *artistic* productions that characterize it, as well as the system that classifies them, and in such a way that we reinforce the "importance of looking at 'art' as a representation of meanings" (Hernández, 2000: 129) within a particular cultural, historical, social, economic, political and symbolic context that seeks to promote a placed and informed way of looking that is able to read artistic objects (and museum ones!) in its various dimensions and within the discursive and symbolic spheres. Working mostly with a collection of modern and contemporary art, we are interested in including the artistic production into the problems of contemporary society, conceiving the work done with the artworks as open doors for reflection and discussion about the surrounding world, including their visual and material cultures as producers of discourses and practices of identity from which individuals draw and build their universes of reference.

As Hernández mentions, this vision "makes the art language being dependent from the scrutiny of symbolic codes and cultural conventions" (Hernández, 2000: 129), so one of the challenges of educational initiatives at the Modern Art Center is precisely to create activities that contribute to the development of strategies and tools for reflection and construction of reading processes - making them visible. Above all, we are interested in taking a further look and in going beyond the objects, thus developing a visual literacy that is extremely necessary for the interpretation of visual culture in which we are immersed on.

THE PROJECT *LOOK, VIEW, INTERPRET*: TO PROVIDE THE CROSSING OF LOOKS

The construction of meaning depends on prior knowledge, and on beliefs and values. We see according to what we know, and we make sense of meaning according to what we see. In this way we construct our meanings, and do not find them "ready-made"(Hooper-Greenhill, 1999: 13).

The importance given to the active knowledge construction from the individuals' prior knowledge has been used as basis to all the activities programming, which has helped to develop a type of educational approach that is structured around a process of permanent dialogue and other key issues.

Therefore, and once the guided tours are one of the most requested activities by almost all the audience segments, the Education Sector has sought to develop a diversity of thematic tours, based on a set of transversal issues through various fields of knowledge making use of a participating dialogue, thus promoting a plural reading of the collection and artistic objects, starting from public with 3 years old.

Although all programming seeks to reflect on the above assumptions, some specific programs, namely the case *Look, See, Interpret*, were created as a direct response to satisfy the desire of producing an educational experience that would focus on the interpretation and reading processes as starting point for the collection's exploration. In the following pages, we will try to highlight some of its structural characteristics, rather than having the concern of presenting an activity guide. In a way, we are mainly interested in calling attention upon some of the structural keystones of this activity, as well as the strategies that were developed, in order to explore both the reading process and the negotiation of meanings, which are fundamental issues for interpretation to succeed as a way of knowing and crossing looks.

TO WORK ON THE INTERPRETATION PROCESSES

The project *Look, See, Interpret*, being mostly a dialogue-tour with a usual duration of 90 minutes, is developed around the key concepts of interpretation and comprehension and based on five crucial ideas:

- The look as a knowledge instrument and a starting place from which is possible to depart and talk (Hernández, 2000)

- Questioning seen as a process of knowledge construction

- Knowledge as an appropriation of senses.

- Learning as transformation, experience and transgression.

- The Visual Culture as a universe of reference.

Designed especially from the 6 years' school community, the project intends to offer an activity that, being short on time, can still provide a moment of reflection able to work and extend each participants universes' of reference and to work on the prejudice (and pre-con-cepts) and representations they have in relation to *museums, collections, museum and artistic objects*, *modern and contemporary art and their problems*, at the same time that raises *self-awareness regarding the interpretation and discovery processes* to answer these same challenges. It is therefore a project that aims to construct moments of meta-learning, giving to individuals the opportunity of reflecting on the strategies to solve their posed problems, by using artworks as the object and encouragement for this reflection.

TWO PROBLEMS AS A GUIDELINE

Two main problems guide the entire program: Is it possible to see without interpreting? and How do we participate in artworks? These two questions allow us to work with the artworks as supports for ideas and cultural concepts that can be read and completed by the look of each one of the viewers while strengthen their active role in the crossing of looks. To choose two questions that could transcend the collection's closest universe and also approach the artistic production and its objects starting from the idea of reading, allows, on one hand, to develop flexible looks and reads that are not subordinated to the chronological and stylized timeline that museum galleries display and, on the other hand, to enhance basic and crucial concepts for the collection's exploration starting from the visitors' universes of references (interpretation, look, art, value, memory, representation, identity, function of the artworks, among others).

If designed in a four phases model (questioning/ raise problems); discussion and problem solving, synthesis, the rising of new questions) the tour is structured around four or five key ideas (What is the difference between looking, seeing and interpreting? Is it possible to see without interpreting? What happens when we interpret? Do we make part of the artwork? How and Why?). These are questions that allow us to organize different moments of discussion and interpretation from the selected artworks (in which the uprising of new questions results from the groups' answers and references, thus creating extremely diverse debates).

A SHOEBOX TO KEEP IDEAS

Designed for public with different ages, the tour is adapted to its audience, taking slightly different formats depending on the age group. In fact, the important questions remain as structural axis, but the uprising of problems is done differently. So, for the age group of 6 to 10 (corresponding to the 1st cycle of Basic Education in Portugal), the tour is structured around a box that is destined to collect ideas, in which are kept (collected) all of those who participants consider important enough to take home. Those ideas are the result of their artworks' interpretation and problems' solving.

Written by the educator in small pieces of paper, the collection of ideas is made according to the criteria developed by the group, reflecting the thoughts, concerns, expectations and challenges that young visitors experienced along the entire route. This resource allows the realization of several moments of synthesis, as well as visualization of the knowledge that was generated throughout the visit, thus confronting visitors with their own knowledge and discourse as a primary source of information, and also with the transformation of the concepts that were discussed during the visit. For the 10 years old's groups the collection of ideas gives place to a more fluid structure of open questions and discussions regarding the works, which were promoted by the intersection of several elements (the use and reinforcement of participants' discourse as a primary source and crucial starting point for any discussion, the relationship and handling of objects, pictures and quotes from various sources) that enable the extension of visions and versions of the considered artworks. And if for the smallest ones it was necessary to establish a value criteria, in order to select the ideas that were kept as a collection during the visit, to the other groups the first assignment implies precisely the construction of criteria for the classification of a museum and artistic object, by starting from the handling and direct observation of objects of common use.

TO DISCOVER CONTEMPORARY ART WITH A SHOE MOLD AND A POEM

Distributing objects coming from different origins (a shoe mold, a blank canvas, a blade from a potato masher, a mirror, a palette, a poem by Pablo Neruda)[5] allows to arouse curiosity and launch challenges even prior to the beginning of the museum tour, while acting simultaneously as identifying moments for expectations, motivations and references which are essential to achieve the purpose of the visit. How could these objects integrate a museum collection? Which ones could be chosen to form a collection? Why? In what kind of collections would them be placed? Could they be part of an art collection? How?

The single exercise of forming a collection from the distributed objects (with all its implications in terms of definition of the criteria selection, comprehensive and justified speech, creation of systems and criteria for valuing the objects' selection) works as a moment of introduction and of diagnoses that, in a playful and relaxed way, addresses and reflects on important concepts and issues around the collections and their speeches, thus creating an initial platform of (shared and discussed) assumptions for the reading of museum's and artistic objects along the visit. These assumptions will often be confronted and called into question during the tour.

In the same way that choosing curious, surprising, unusual objects stimulates a reflection exercise as a way of overcoming the oddness they cause, the choice and use of expected objects in a museum environment allows somehow to work on the preconceptions, prejudices and representations that individuals bring along with them into a museum visit, and, more specifically, into a modern and contemporary art center. The combination of the two universes (the known and expected, the unknown and surprising) extends the possible visions while giving an immediate contribution to the extension of possible readings. To diversify the elements of support and encouragement to the act of (an informed) look is the way of diversifying the potential starting points to approach the works, as well as to promote the creation of relationships between elements of different universes (by contrast, comparison, identification, differentiation and selection), thus including the artworks' collection in a much broader universe of Visual Culture. Therefore, a poem, an object, an ad, an image may not only be a stimulus, but also a document that justifies the established relationships. Throughout the visit a set of relevant support materials are used to work with the artworks, within this logic of interpretive multiplicity.

[5] Objects that are selected from their relation with some of the artworks presented along the visit, namely the Lourdes' de Castro (1963) object boxes, in which the assembly of objects of common and everyday use allow to work the notion of artistic and museum object (In which do these objects differ from those we have at home? What kind of transformations do they suffer when entering a museum space? What can they tell us?), the ideas of value (and the construction of value criteria), reading and memory (Do objects have memory? What can they tell us about the world they were produced in?).

DISQUIETING ARTWORKS FOR ACTIVE MINDS

An approach based on key concepts (collecting, value, memory, representation, among others) allows to confront individuals with the construction systems' of the own readings, thus making them visible, while promoting reflection and deconstruction as tools that promote learning from a constructivist and constructive perspective. In order to promote this kind of work, it was made a selection of the five works from the collection that were constant in the visits based, primarily, in their capacities to promote intersection of different looks and readings, and to raise cognitive challenges that require a diversity of relationship strategies and problem solving. For their selection we adopted some of the criteria enunciated by Hernández (2000: 149): being disquieting (for its difficult classification or visual impact), relate to values shared by different cultures, being open to multiple interpretations, being close to the universe of reference and the *life of the people* (as products of a society which we are close to and from which we share disquiet and references) and make the *viewer* think. In a way we are mainly interested in rising the restlessness as an engine for the discovery and willingness to learn more (motivation), working in a world both familiar and unfamiliar to the visitor that allows him to build bridges and relationships using prior knowledge as a starting point but in order to a farther reach, so that the novelty (and its degree of unknown) is challenging enough to transform the prior structures of knowledge.

TO PARTICIPATE AND NEGOTIATE MEANINGS

Starting from a set of wider and broader questions that are open to a multiplicity of answers, the structure of dialogue immediately establishes that the relationship between the visitor and the museum and its educator is an active, critical and of parity one. Here, the work of the educator is to introduce and manage the debate, promote reflection, present questions, mediate, redistribute the questions raised within the group, help constructing moments of synthesis and consolidation, always making clear that the active role belongs to each participant involved in the process (itself included) and that, this process of construction only exists, effectively, while this role is played by everyone. The attribution of meanings to things is very personal because it's related to the mental structures that already exist in the individuals, to the type of ideas that sustain their interpretation of experiencing the world, and also to the social sphere in the sense that it is influenced by the set of the individual's *significant* other (family, peer groups, friends, colleagues), who constitute the interpretive community (Hooper-Greenhil 1999: 11) to which the individual belongs. In this sense, it is essential to create moments for discussion and problems' solving involving all the individuals and bringing to discussion the social practices that shape it. If the interpretative process is both personal and social, then requires the development of strategies for discussion and negotiation, in order to allow effective transformation, i.e. generating effective learning. Therefore, the process of negotiating meanings is also increased, leading to the creation of networks of shared knowledge and common platforms of comprehension. Introducing individuals to themes and issues by the use of questions works as a stimulus to share knowledge and work together and, simultaneous, as a form of diagnosis that allows to identify their prior knowledge, universes of references, dominant strategies, expectations and motivations.

This allows to work on knowledge construction and from a common platform of comprehension in which the educator participates in parity, adding readings that do not replace, but instead complement and enrich, the readings that were previously produced. The unfolding of important and general questions (open to multiple answers), which depend on what the group brings into discussion during their interpretation exercise, promotes the development and interrelationship of different strategies (descriptive, interpretative, analytical, critical ones), debate and construction of different and fundamental visions and versions that are, as already mentioned, based on the distribution of other visual and written elements that help them to relate with the works, and on dividing the group into teams.

CREATE ACTIVE AND CONSCIOUS CONSTRUCTORS

As seen before, the conjugation of different documents and sources encourages investigation as a problem solving mode and also promotes the linking of dada as a way of extending possible readings and justifications, by which, during several moments throughout the visit, the working group is divided into smaller ones and given different documents to relate and contrast with the works in question. The production of different and justified versions from the delivered documents works as a platform that enriches and consolidates the levels of the group's interpretation and comprehension.

However, if there is no correspondence between the required action and a new type of cognitive challenge that rises questions and fulfills the experience of meaning the verb to do is not necessarily synonymous of to learn. "In order to develop an effective learning, education activities need to involve both the mind (*minds-on*) and hands (*hands-on*) and concede the production of a reflection on the practice carried on, in what is learned and how one learns"(Gomes da Silva, 2003: 23).

In a museum context, to form smaller working groups from the relationship with the diversity of materials and the exhibited works allows to combine this both concepts: learning-by-doing and doing-by-thinking, which encourage active participation in the construction of justified readings, thus involving individuals in the same construction (*hearts-on*). Their precise involvement in such a - justified – construction of readings of the presented objects produces an empowerment for the visitor, thus considered as an active and conscious constructor whose look completes the artwork. Therefore, the question about the *observer's* participation in the artwork becomes extremely relevant for the interpretation process.

"BY THEMSELVES, EYES AREN'T ENOUGH"

If the meaning-making process or attribution of meaning is dependent on one's prior knowledge, values and beliefs, is it possible to see without interpreting? Quoting Hooper-Greenhill "'what we see depends of what we know and we ascribe meaning to things according to what we see" (Hooper-Greenhil, 1999: 13). The *Look, See, Interpret* project plans precisely to extend the way we see and know by improving strategies to interpret the world around us that can be used outside the museum. These interpretation strategies are prior to the act of reading and therefore determine the way things are read. Museum visitors are confronted with objects by an already determined range of reading strategies that direct the readings. According to our intention, what is seen has a specific meaning, and this reinforces the assumption that the interpretive strategy determines the object's meaning, somehow how the object is perceived and, inclusively, what counts as an object (Hooper-Greenhil, 1999).

To promote an activity that is focused on the interpretation processes helps visitors to develop an informed and critical look, and its validity and usefulness transcends the mere *space* of the visit. The project *Look, See, Interpret* has sought to become that place of introduction to the artworks' look and reading by supporting cultural ideas and concepts - a place of confluence, negotiation of meanings/senses and active participation - . Maybe that's why Beatrice, with 7 years old, at the end of a visit has put his finger in the air and said convinced:

- I would like to keep three more important ideas in the box: " in order to see carefully we must be excited", "works of art are intended for one to think" and "by themselves, eyes aren't enough". And when confronted with the last question – Do we make part of the artworks? – without hesitation, she answered:
- Of course, we've been talking about them for so long! Without us it would be like if they lacked a bit of them.

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THE ANDAKATU PROJECT: A NEW PRAXIS IN ARCHAEOLOGY

Luiz Oosterbeek

Heritage education, although still often set aside, has assumed an increasing role, regardless of the different realities in terms of geography and socio-cultural frames. In spite of this, projects that effectively engage in awareness and socialization of scientific knowledge are still scarce. The Andakatu Project of the Museum of Prehistoric Art of Mação (Portugal) is aimed at all publics and presents a program, activities and contents arising from multiple archaeological research programs conducted at the Museum and its partners (universities and research centers, namely). Moreover, the objective of belonging to the local community is constant and, for this, there is an attempt to convey ideas of identification with the cultural and environmental heritage, its conservation and protection. Archaeology being the starting point, it is intertwined with various scientific and artistic elements in order to, through communication based on interactive experimentation, encourage questioning, learning and citizenship.

PRESENT MESSAGES FROM THE PAST

Although Archaeology is developing and expanding more and more its range of interests and knowledge, its approach to the past remains constant and particular. In this sense, even though its interest builds from the human sciences, it focuses on natural and earth sciences as well, without knowledge segmentation or isolation. This is substantiated by the fact that Archaeology attempts to build an understanding of past human behaviour as cultural adaptations interacting with the environment (Binford 1992). Concomitantly, it is paradoxical in the sense that it stresses the diversity of cultural behaviour strategies, but also the unity and interaction among them since, in their essence, they were driven by natural needs common to all mankind all over the planet.

When studying Prehistory, it becomes clear that humans developed various landscape management strategies under different time and space constraints but most of the time living in a sort of harmony and balance with their environment, eventually disrupted by climatic or environmental changes. Sadly, the present world condition is one of enormous problems and even possible catastrophic consequences; such unbalance is due, among other causes, to the ecological systemic impact of our actions, the enormous geographical expansion of our species throughout planet Earth and, above all, the lack of integration of the landscape management policies (Oosterbeek & Scheunemann 2010). Even more worrying is the fact that we are loosing consciousness of our dependence upon the environment (Oosterbeek 2010b).

Currently, archaeological practice combines a great variety of complex technologies with a growing involvement of untrained people - largely children and youngsters - attracted by the opportunity to participate in some stages of research (survey or excavation) where, to a certain extent, they can be part of the process of knowledge growth. In doing so, Archaeology emerges at the crossroads of knowledge, contributing to the enhancement of our youth in understanding cultural diversity (Bastos 2007).

With this in mind, in our opinion there is a set of "present messages from the past" that can be part of non-formal scientific and cultural education and passed on to the community, especially children and youth:

- Awareness that knowledge is built through a combination of rigorous disciplines, methods and dialogue involving often-contradictory points of view;
- The necessity of a better understanding of the social and cultural differences of the present world and stimulation of children and youth to the notion of intercultural and mutual understanding;
- Instilling awareness and concern for the sustainable exploitation of natural resources; and
- The need to reflect and develop a critical knowledge about the unnatural climatic changes and motivating the struggle against them.

Within the Andakatu project we developed didactical tools, strongly grounded on experimentation, capable of enhancing the knowledge of the diversities and complementarities of cultural adaptations in Prehistory, effectively transmitting the aforementioned concepts. The core concern of such an educational program is not Prehistory alone as in other project (e.g. Sampaio & Aubry 2008 a, b), but mainly to render understandable and usable the concepts of time, space and causality, considered crucial for any humans to survive. In this sense, the didactics of archaeology becomes an instructional program on the relevance of technology and all its related processes, namely knowledge, environmental awareness and economics.

THE PREHISTORIC ART MUSEUM AND THE ANDAKATU PROJECT

The Museum of Prehistoric Art of Mação (Central Portugal) acts in different areas, from research to heritage management, but its main role is to be a space of meeting, reflection and the building of critical knowledge and concepts (Oosterbeek, 2009, 2010a). The Museum is focused on the meaning of human interaction with the landscape, but also its transformation throughout Prehistory, mostly through the transition from the last hunter-gatherers to the first farmers' communities, their dwellings, burials and art. With Prehistoric Art as its main theme, practical and creative education is a major component of all activities, having in mind that a synaesthetic stimulation is the best way to educate and pass on a message (Gonçalves *et a*l. 2002).

Within this context, the educational services of the Museum of Prehistoric Art developed a didactic project where a character named Andakatu leads children, youth and adults into the path of human evolution, while transmitting the aforementioned messages. The goals are largely achieved through experimentation, both performed by the character and by children and youth. It also includes fieldwork and laboratory activities involving the participants in a "learn by doing" process with a predominant performing attitude, favoring a bridge between culture, science, technology and arts.

Dressed in a Paleolithic hunter disguise or as a Neolithic farmer, Andakatu's activities and communication are in direct relation with the research on the transformation of landscape, technology and rock art, in the transition from hunting-gathering-fishing to agro-pastoralist communities, also considering the social changes and the sustainability of environmental resources. These activities are a practical extension of a dialogue with the museum visitors, which is dynamic and contextualized within the interpretations of what might have been the experienced reality of human communities throughout Prehistory; additionally, it attempts to be an instrument of civic education (Oosterbeek *et al*., 2007).

ACTIVITIES: EXPERIMENTATION AND DISSEMINATION

The workshops made by Andakatu are based on direct experiences, but the technological experimentation with various materials assumes a central role in the development of a deeper understanding of the thematic transmitted (Cura et al., 2008). These experiences, however, are not only entertaining but also structured in direct connection with the archaeological experimentation, carried out under the research projects that the Museum develops with its partners, mainly the Polytechnic Institute of Tomar and the Earth and Memory Institute. Thus, the heritage education doesn't separate theory from practice, or research from didactics, and doesn't risk being reduced to a simplistic popularization of the research results. Indeed, visitors are aware that what they perform is in its essence "the same" as what scholars do, and this has proved to be a major tool to attract people, namely youth, into science. There is an obvious constant concern to differentiate between Experimental Archaeology and activities of experimentation (Reynolds, 1999; García Munúa, 2008). However, it is precisely the fact that the Andakatu Project is developed in direct articulation with the archaeological research that ensures a proper transmission of scientific knowledge. Moreover, it is an assurance of its continuity, since scientific knowledge hardly finds a broad sense if it is only understood and supported by its skilled professionals (García Munúa, 2008). In current society, the "way of doing" awareness is being lost, and despite the fact that people appreciate the results of science and technology while using their end products, they hardly understand the complexity involved in their production. Andakatu is about learning the processes, the complexity and the usefulness of science and technology, and of how these and the understanding of past processes and contexts have to be tackled together.

In this sense, the project is a group of various experiments that bear a direct link with some major disciplines of Archaeology, integrating museum research projects, namely lithic technology, rock art, ceramics, zooarchaeology, geoarchaeology, and related disciplines such as Ethnography and Anthropology. The practical link between the project and the research is well defined in the activities of creation and later modification of artifacts and representation. From different raw materials (rock, wood, clay, bone, vegetables, various pigments), Andakatu creates innumerous experiments resulting in the elaboration of usable artifacts (lithic utensils as sickles, bone implements as arrow points, various vessels and inks) and their practical use (in paintings, cooking, using of bows and arrow) within safe and responsible conditions. A recent experiment was conducted with a "prehistoric cooking" event. This was not only a discussion on possible recipes based on known food resources, but an interaction with the various material culture tools involved in the process, from tool making and cultivation to crops and hunting. Everything that Andakatu uses, (for example, glues), is made of natural resources that existed in Prehistory.

The public follows the entire technological process from the choice of the best materials for specific tasks, to their elaboration, bearing in mind the scientific data, in a "learn by doing" way. Furthermore, the reciprocity is evident in the sense that there exists a constant questioning and acquisition of data from both the public and the specialists in a win-win situation.

Once again, the aim is to engage visitors of all ages, without specific training in Archaeology, in the problems of scientific research in order to create a link of reciprocity. This is the main reason why we do not only disclose the final results, but the questions and methods at our disposal to search for answers (and questions), assuming that in Prehistory, as in any other discipline, communication with the general public is not separable from the promotion of a critical spirit and interrogative reflection.

The project also takes place outside the physical space of the Museum, mainly in primary and high schools. In these workshops, as well as in the "Andakatu space" in the Museum, direct experiences are provided that "summarize" experimental research, including reproductions that are not related with research programs, illustrating "our" evolution, thus conveying the present messages from the past.

FINAL REMARKS

We can maintain with some certainty that the project has had positive results and grows side by side with the Museum of Prehistoric Art of Mação. The next step is to verify this efficiency using an evaluation plan consisting of questionnaires and interviews with the users and their subsequent qualitative and quantitative processing. As our aim is focused on knowledge and conceptual building, such evaluation will require monitoring some participants for at least some months, and this has not been done yet.

Since 2007 the Andakatu project has involved thousands of children, youth and adults and it continues to grow. Although it collaborates mainly with schools, it must be stressed that there are also activities with various national and international institutions (museums, interpretation centers, associations, municipalities, private commercial entities) (Cura *et al*., 2011 in press).

Heritage education at the Museum of Mação is successful, both in terms of requests and of efficiency in the transmission of messages and contents. We believe this is due to the care taken in its preparation, the existence of a permanent link between the program and the specific needs of its users, mainly due to the fact that in the didactic team researchers play a core role (in presentations, execution and preparation of contents). This prevents over-simplifying the complexity of processes, which become understandable to people because of the practical, experimental, approach.

LINKS:

Blog: www.arqueologiaexperimental.blogspot.com
Youtube: http://www.youtube.com/user/Andakatu

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ITEMS TELL STORIES

Marge Konsa, Kristel Rattus, Virve Tuubel, Liia Vijand

Thousands of items surround people and the items play big roles in our everyday life. But the item is so much more than just a functional instrument of aid. The items might be the result of our achievements and the aim of our desires, the materialised form of our ideas. The items help us to believe and love, commemorate and remember. To understand the essence of items is to help understand ourselves, but also the culture that has created and used that item.

The ancient items that have remained into nowadays were a part of the material culture of once lived people. They carry within themselves meanings and stories and getting to know these one might create interpretations and narrations about the past. Items like these are a part of our cultural memory. We consider old and rare items valuable both in historical and material sense. In the same time, people also appreciate items that have limited material values but that contain emotional and personal meanings. Thus in the appreciation of items, our personal memories and stories of them are important. So how we use the item as well as how we think and talk of it gives meanings to the item.

Items are telling stories, fulfilled with information and offer abundant ways to interpret them, so ways how they can be used in the course of studying are numerous. The possibilities of the material approach are not limited with certain subjects, it is suitable equally well in teaching both nature sciences and humanities. In selecting examples to the article, we have followed from the history subject syllabus, the main reason being that the authors of the article are educated in that field.

In the first chapter of the article we bring out, how the topic that we deal with helps to support the national curriculum and the activities recommended there. We exemplify the usage of the topic cultural identity with the help of material approach and stop with the item analysis as a research method. We also briefly introduce the possibilities of how to diversify studying with museum classes. In the second chapter of the article we share some methodical pointers and offer ideas of how students could be involved with active studying. We take under observation the stages of working with an item used in museum pedagogy and the principles of narrative pedagogy. In the final part of the article we present three example tasks carried out in practice alongside with the reaction from the pupils and the description of the feedback.

MATERIAL APPROACH IN THE CONTEXT OF NATIONAL CURRICULUM

Following we have selected some topics from the national curriculum of basic schools and upper secondary schools to exemplify the possibilities of usage of the material approach in study work.

CULTURAL IDENTITY

Cultural identity is one of the obligatory successive topics of the curriculum. With that, the aim is that the students would understand the role of culture as a shaper of thought and behaviour manners of the people and the changing of cultures during history. Pupils should acknowledge the cultural diversity of the past and present societies and through that learn to value their own culture and try to treat others with an unprejudiced way.

Material culture is a part of cultural identity. When one is in an unfamiliar environment the cultural differences are usually revealed most strikingly through material culture: the clothing that people wear, food, buildings, furnishing etc. Even in their own culture the people show inclusion to a group using material objects. Many young people see important to demonstrate their subcultural affiliation in a material form, through clothing and symbols. By selecting items that are significant and intriguing for the youngsters and in the same time with an interesting cultural background, it is possible to open more deeply the historical processes or cultural phenomenon in a memorable way that engages the attention of the pupils.

By taking, for the starting point, let say, the black and white scarf that has become the fashion accessory for the youngsters, it is possible to open the backgrounds of the complicated history and conflicts in the Middle-East. In the scarf's case we are dealing with a traditional headwear of Arabic men from Kufa region, called *kufiia*, and of which in the Middle-Eastern region has become nowadays the carrier of a political message. In the conflict during the 1930s between the Arabs who lived in Palestine and the immigrated Jews, the *kufiia* became the symbol of Palestine nationalism. After the founding of Israel on the Palestinian areas this headgear became the mark of the freedom movement of the Palestinians and a trademark of the politician Yasser Arafat. Wearing *kufiia* became at first popular with those western activists, who were the supporters of Palestinians in the Israel-Palestinian conflict, that was before the scarf became a commodity within the masses. The example could be used in the upper secondary schools during the course "Recent History III" in the framework of the topic that handles the Middle-Eastern crisis.

The topic of Christian church, that is taught in basic schools within the framework of courses of middle ages and early modern period, can be made more interesting if to introduce for instance to the students the well known and intriguing symbol *the pentagram*. By researching the historic background of the pentagram the pupils learn how ambiguous is the meaning of the symbol in different cultures and how the meaning of it has changed over time. In case of the pentagram i.e. the regular five-pointed star we are dealing with an ancient mystical-magical symbol, that was not related to evil before the inquisitions carried out by the Catholic Church. In different societies this sign was interpreted as the life circle of a human, the symbol of divinity and truth, in the middle ages it also symbolised the five virtues of a knight. During the inquisition people started to see the pentagram as the symbol of a goat's head and the shape of the devil. Former sign of protection was formed into a signifier of evil and it was soon called as the witches' foot. In the 20th century, the pentagram has become a symbol of Satanists and some neopaganist groups. During the Soviet time, pentagram badges were worn by Little Octobrists.

METHODS OF RESEARCH

It is brought out in the general competence section of the curriculum, that the pupil should know the simpler social sciences research methods and to use them in studying by associating the learned material with everyday life. One such research method is the **source-analysis**. Understanding the principles of object-based source-analysis is especially important for understanding the topics of prehistory in the framework of "Estonian History I (until the turn of the 16th and 17th century)", as all of the known information is based on the material remnants and the interpretation of them. But the method is suitable for using to teach other periods as well.

The biography of things approach focuses on the investigation and analysing of the things biography (Kopytoff, 1986). It is a topic that is beyond a single subject, suitable for teachers of different specialties and pupils with different interests. In the method, one could originate from the whole life-cycle of the item: starting from the need to produce the item until the item ends up in the museum, but one could also be engaged more thoroughly with only one stage of the items life-cycle as well. So one could for example take under the observation an items story in the museum or instead, how the raw materials become the item and which technologies were used for it. The first example will be more thoroughly introduced in the last part of this article, in the "Favourite Item" task example and the other in the description of the museum class about traditional work techniques.

Using analogies. The understanding of cultures and societies that existed in the past can be simplified by using analogies with contemporary phenomenon's that are familiar to the pupils. This device has been used in the Estonian National Museum workbook "Children of the House barn", where the meaning of the ancient items is explained using the items of today that have similar function (Tuubel, Värv, 1997). For instance, the granary peg seems at first glance as an item with incomprehensible function. But when the granary peg is described as an old credit card, the function of the granary becomes more understandable for today's people (photograph 1).

Photograph 1: On to the granary peg was marked the amount of crop borrowed from the communal granary and that had to be paid for later. The granary peg functioned as nowadays the credit card.

Using analogies is in general suitable for two types of phenomenon:

• the function or the technology of the item has had surprisingly few changes during the time. For example, in spite of the achievements in high technology today, we still use a knife for cutting things, an item which basic form and function has stayed untouched in time more than five thousand years.

• a person's need has stayed unchanged, although the means to satisfy it have altered. The means of communication for instance have changed during the course of the time, from a signal fires and carrier pigeons to mobile phones and social networks, but the need that they satisfy remains the same – the wish to communicate to another human being.

In contrast with the two previous, a third type of phenomenon can be added:

• things, that have lost their original function, as the society, the needs of the people and the technologies have changed. For instance, the milk trestles built during the soviet times on the sides of the village roads have lost their meaning, as the agricultural production and marketing is different in capitalist society.

MUSEUM AS A STUDY ENVIRONMENT

The national curriculum foresees the expansion of the study environment to the museum, archives, library, computer class and into historical-cultural environments (relics, buildings) etc. To combine the teaching with everyday life, the school should enable field trips outside the class room, to the aforementioned places at least twice per a academic year. Museum is an appropriate environment for better explaining of the material culture. There are many items from different eras and cultures, which gives the children the possibility to compare and contrast the items. In addition, museum teachers are able to communicate to the pupils in an understandable way even the most complex phenomenon related to the past work there (photograph 2).

BASICS OF RESEARCH WORK

Museum can be a collaboration partner to the school, in order to widen the topics handled by the pupils in the elective subject "Basics of Research Work". For example the pupils can use the topics of the Estonian National Museum questionnaires for their research and they can ask help from the specialists in the museum, who can give practical advice of how to use the museum collections and to help them in applying the scientific research methods, whether the materials used are in the form of objects, audiovisual media or texts.

Photograph 2: It makes it is easier for the children to understand the function of the item when they can touch and use it. Grinding with a hand-mill is a novel experience for today's children.

METHODICAL POSSIBILITIES IN STUDYING THROUGH ITEMS

ACTIVE LEARNING

In the national curriculum the studying is seen as an intentional activity if the teacher and the pupil, which is guided to construing and interpreting the perceived information. Methods introduced by us are based on the principles of active learning.

According to the active learning strategy (Buehl, 2001) the study process id efficient if it is based on a trichotomy:

• preset, where one prepares for studying and the learner finds a pointer to the topic;

• processing and conceptualisation of new information and

• the consolidation of new material through interpretation and reflection.

When learning through objects it is important to know how they are experienced. The following stages will describe how an understanding of an item might develop and consolidate. Although the model for the methodology in working with items comes from the experiences of German museologists (Kolb, 1998), the same techniques are used by the Estonian museum teachers in their everyday work.

The preset: First contact with the item and discovering its meaning. During the first contact with the museum piece[1] it occurs whether the learner has any previous experiences with a similar item.

Understanding the meaning:

• The first new layers are experienced; those are verified as correct and are being systematised. Aspects that have been previously hidden, unknown or nave not been apprehended come forth. In that phase the learner needs some outside assistance, whether it is in the form of written texts (i.e. the name and the introduction of the items function) or in the form of explanations from the museum teacher and the teacher.

• Activity connected with the item, with which it is important, that the study process would enable us to harness other senses as well – i.e. to pick up items, try them on, use them in their original functions. When to take into consideration the value of the museum items, copies of the items or illustrative auxiliary materials are used in the study work.

Reflection of the meaning:

• Creation of feedback. That is the reflex reflection phase, where one apprehends the item in a topical context already (for example: the item that has been tried on is one of the former items of clothing of the human being). During that phase the strongest connection with the topic at hand is formed and the museum teacher's or the teacher's help is vital. Consolidation of the new knowledge and the interpretations of the item – observation of the item according to the age group, that might follow a work with written sources, a conversation etc.

• Summarising the topic and continuing, the latter might take place in different study situations. For example, the topic of the ancient clothing that was covered in the museum can be further developed in school by creating a more general discussion over the influence factors and about what influences the day to day fashion within the pupils. It is important to create a connection between the museum and everyday life concerning the item. Through that the identification or likeness – the skill to recognise the item in other environments and cultures.

[1] Museum piece - an item or document stored in a museum.

NARRATIVE PEDAGOGY

People use different senses for receiving and remembering information. When reading and listening our receptivity is average. Our skill to remember information is slightly better if we see and hear it simultaneously. Our receptivity is far greater towards the information gained during dialogue. By discovering something ourselves we are able to remember as much as 80% of the knowledge.

One important method in teaching history is the narrative or storytelling pedagogy (Lippus, 2010) which is suitable for applying in material approach in school. With narrative pedagogy people do not mean merely telling stories to the pupils, but also that the pupils would analyse, tell and create stories themselves, speak of their own experience (Valk, 2006). During the storytelling a meaning would be given to the items and phenomenon, they analysed and interpreted. In the course of that the standpoints get clearer and knowledge consolidates.

Thus the aim of the storytelling is the creation of meaning. Narrations are stories in which the plot develops logically, stating how thing were at the beginning of the story and showing afterwards how the situation chanced and found a conclusion. A narration that explains how one situation leads to another in addition presents to the succession of events in time the causal relationships between them. While capturing causality and interconnecting event people search and create meanings in the narrative – which is the most important aspect in telling stories about items.

Via the narration we understand the past and attribute meaning to it. Thus the narration also gives form and content to our practical lives, fixes our experiences and helps us gain new knowledge. Working with narrations and during the discussions, complemented by explanations from the teacher, one learns to acknowledge its experiences, to observe and analyse one's own behaviour.

Storytelling is one of historians' tools – after the data is analysed an interpretation is crated in narrative form. The interpretations of children also come from analysing data. If the traditional scientific approach tries to search and explain the reasons behind the occurrences, then the aim of the narrative approach is to create meanings through analysis and by weighing different interpretations. Every version given by a historian or by a narrator is only one possible explanation. Children should learn to understand that there might be more than one version to one story. So, for instance, a general's story of a battle differs from soldiers who fought there and the description given by the winners differs from the description of losers. A historian who sees events in long term perspectives and in a wider historical context interprets the battle in a wholly different way. In analysing different viewpoints the skill of empathy develops in the child (Anderson, 2009: 127–129).

Narrative pedagogy as a method encourages active learning and teaching, as it offers possibilities for active communication between the teacher and the pupil, between the pupils themselves and between the learners and the topic incl. the items as well. To initiate the process one could for example use items with an interesting history, the story of which can be complemented by the students via offering their versions or by submitting a story connected with the item seen from different perspectives.

EXAMPLE TASKS

Following we are describing three example tasks that have been carried out in practice and that illustrate the material approach within the study process. We describe the aim, content and the reactions and feedback gained from the participants in every example. The first task was held in history class on the guidance of the subject teacher, the others were carried through by museum teachers. The last example task was carried through in the museum, but the ideas presented there is possible to apply in school with some modifications.

TASK 1. THE DILEMMA OF WAR INDUSTRY

War characterises every era, but the attitude towards it has been different, for instance, in Europe during the early modern period, warfare was seen as a natural phenomenon. The wars in the 20th century have exceeded all the previous with their extent, leaving the history with all the innovations and changes and the numbers of killed – a hard burden to carry. How to handle a topic that from one side brings innovations but from the other sufferings? War should not be promoted, in the same time different aspects accompanied with the wars must be observed and analysed in the history class. An opportunity of how the wars held on the 20th century can be taught in the upper secondary school in the light of the new curricula follows. The topic is carried through with the Põlva Co-Educational Gymnasium 12th graders during their history class within the framework of the topic First and Second World War.

Aim: To show how diverse history is. The military innovations in the field of technology are firstly used in the interests of the war industry, but later are often adapted and adjusted according to the needs of the civilians. The following approach gives from one hand the pupils the possibility to analyse war and in the other hand enables the teacher to guide the understandings of the pupils of the development of a varied world.

Description: The topic is handled as follows: introductory brainstorm, group work, a short lecture by the teacher and the pupils' homework. The topic can be divided between several school classes.

First a group work on the topic "Emotionally about the world wars" in the form of a brainstorm is done, where different aspects are brought out of how the war influenced the society, incl. animals, nature, cities, people etc. The results of the group works are written on the blackboard, big poster or any other visible place and after that a general discussion is held about the topics.

After that the teacher hands out to the groups a set of pictures of different inventions from the 20th century. The aim of the pupils is to divide the inventions into subgroups and to explain to the class, under what basis the division was done.

It is followed by a slide presentation by the teacher (Vijand, 2010) that contains the same pictures that were selected for the group work. The presentation focuses on the inventions of the 20th century that were crafted for military purposes or the development of which was influenced by the war and that were latter taken into regular use. For example nuclear energy: USA spent two billion dollars to fund a top secret research and development programme, the Manhattan Project, in the framework of which the nuclear bomb was developed. Two nuclear bombs were thrown on Japan in the end of the Second World War that forced Japan to surrender unconditionally. After the World War II the nuclear technology was developed in both military and civilian purposes, since the 1960s the aim of developing nuclear energy was to replace fossil fuels. In the same time the military importance of the nuclear energy remains. In the same way and also with military considerations the computer industry was developed, the initial aim of it was the defence of the USA air system. The computer network was created so that the researchers would be able to communicate with each-other in the lack of other secure communications in case the Soviet Union should attack USA and all the other communications would be out of order. When in the 1970s the nuclear threat lessened, the Internet opened up for civilians. Nowadays it is difficult to imagine life without computers and Internet.

After the slide presentation the pupils will be given an independent homework – a discussion on the topic "Cruel, but constructive war".

Result: The pupils enjoyed this interpretation as in the class room war is mainly interpreted from the political viewpoint and both social processes as well as the different aspect of the war were left out form the observation. The result was expressed through the pupils discussions on the topic "Cruel but constructive war". The attitudes towards war was much wider than merely battles and fighting counterparts, for instance it was brought out, that tank motors were later on used on cars and as a result of the war the societal role of women shifted.

TASK 2. A FAVOURITE ITEM.

A workshop based on the example of the "Items tell stories" favourite items was held in one school in Southern Estonia. The participants were the pupils from V-VI classes; the conductor was a museum teacher.
Aim: To introduce to the pupils the world of items that surrounds us and to show the possibilities of how the items can speak with us and tell stories. Methodology – the pupils narrate to each-others stories related to the items (the techniques of narrative pedagogy are used). The pupils learn to analyse items, to see cultural phenomena related with them. The pupils acknowledge the multitude of viewpoints in regard to the items and learn to understand each-others differences.
Description: Previously the pupils were given an assignment to bring to school their favourite object. The workshop began with a short lecture which was followed by a group work and feedback.

Firstly the museum teacher gave to the pupils an overview of what kind of stories and how the items collected into the museum can tell. Each item has its own story that lets us know how the item came to life, people who have used the item, when and why it has found its way to the museum. The collected items are described so thoroughly in the museum that even by only reading the descriptions and without seeing the item people will know the whole story of the item. The items are preserved with care, the temperature and moisture level are closely observed in the storage room. Some of the items are occasionally displayed on exhibitions, telling us different stories. All interested people can now acquaint themselves with the items stored in the museum: until so far one had to come the museum for that, now all the electronically described items from every museum in Estonia are in a joint and continuously updated web environment[2].

After that the pupils researched with guidance from the museum teacher two photographs from a museum item. The items function, age and material were figured out.

The short lecture was followed by a group work, where the pupils had to introduce to each-other the favourite item that they brought along, by telling its story. After which the groups put together an exhibition of their favourite items and chose an appropriate title to it, finally they introduced through the item narratives their exhibitions to each-other.

Result: In preparing the workshop a question arose before the teacher, whether a mobile phone is an appropriate favourite item in the context of this assignment. When discussing with the pupils, which items to bring it was thought as this is a workshop organised by a museum the items must be old and dignified. In the autumn of 2010 undoubtedly the favourite item among the pupils of a Southern Estonian basic school was a mobile phone. Several of them had owned such item for years and it turned out that it is important for 2/3 of the pupils. As a result of the workshop it was concluded, that every item has its story which in turn might carry meaning only to its owner, i.e. it is connected with someone important to the owner or brought along from abroad. In discussing over the museum items, they came to realise, that the material and shape can change often, but the function of the item remains. One girl had already had six mobile phones. If she was asked why so many, than it turned out, that it was important to own the most fashionable. The motivation of the pupils to work along was great, as the topic touched every single one of them.

[2] www.muis.ee

TASK 3. TRADITIONAL WORK TECHNIQUES

In the exhibition "From pig to soap. Traditional work techniques today" (Rattus, Jääts, 2008) opened at Estonian National Museum in 2008 an environment was created for trying out several simpler folk techniques. With the exhibition it was wished to offer to the teachers the possibility to associate different fields (i.e. history, natural science, chemistry, crafts) through actual examples. The following description is based on the museum classes made for the pupils of Tartu city basic schools. The pupils participated in the museum class with a teacher from their school; the class was carried out by a museum guide.

Aim: Learn to connect everyday necessity and its raw material and to understand the process behind the creation of it. Focus was set on the creation of the item
– what kind of material was used and as a result of what kind of process a sock or a mitten will be created for the child. Such approach enabled to understand the process of manufacturing the item using different senses, to try the tools necessary for doing the work and to understand different staged of the work process, their simplicity or complexity.

Description: The exhibition comprised of eight traditional work techniques (dipping candles, making soap, building stick fences and stone fences, wood chip works, tarring, rope twining and wool works) doing of which one did not need any special skills nor very specific work techniques. Both descriptions of the work process based on the archive materials as well as short films showing the process stage by stage were exhibited. First and foremost a possibility was created for the visitors to try out the work technique themselves. For safety reasons it was not possible to bring all the stages of the work into the exhibition hall – i.e. the tar burning or the boiling of the soap. But it was possible to tear wood chips from the stump, to hammer them on the roof and tar the, to build stick and stone fences, to use in water a homemade soap, to pluck, card and spin wool, to twine a rope from linen.

In the exhibition hall, the guide divided the class into groups and every group began to work independently in the theme centre. The activities were not rigidly directed; the kids were given the possibility to interact with the material freely (photograph 3).

Photograph 3: In the museum class, tearing a chip (used to build wooden roofs) from the log is one part of the learning process.

Result: There were no feedback sheets in the exhibition that the teachers could have filled out, so the following analysis is based on the guide's observations.
Some of the teachers had had previous experiences of the works shown, i.e. people remembered making soap at home and the stench connected with it. Teachers remembered and shared gladly their personal memories – the pupils seemed a bit surprised over it, that the teachers are telling them stories like that. In the same time it was a good opportunity for the teacher to pass on his/her own experiences. There were times when the teachers themselves were surprised how friendly and freely the class run its course.
The title of the exposition "From pig to soap." caused excitement in children. They were more interested in the topics that were more foreign and the parts of the exhibition, where they could take part more. The most popular turned out to be the building of the limestone fence, building the stick fence, tarring wood chips and hammering the wood chip roof. In the fence building, the pupils loved the fact that the fences could be put together, disassemble and again to put together. The scent of the exhibition was liked as well – it smelled of tar and wood in the exhibition hall. The children were more indifferent about those parts of the exhibition, where they could not try out the technology themselves (i.e. the candle dipping and soap making).
If some of the materials, i.e. the woollen yarn, were familiar to most, than i.e. the sheep's fat and tar were not. The children were surprised of how easily, by simply dipping rope into fat, the liquid fat of the sheep transforms into a solid candle. Many had thought that the candles were manufactured only by using moulds. It seemed odd for the children, that the sticky and smelly tar was gained heating the tree. It happened once that an adult visitor looked how the guide and kids were hammering the wood chips and then came and showed how he does it. The work together bound the members of the group together and furthered the interaction between different groups, as it is easier to get contact through activities. The guide was surprised by the interest of the children and how focused they were: they loved to research the topics in depth independently, i.e. to watch films headphones on.

SUMMARY

Material approach guides pupils to observe the surrounding environment more closely, to wonder over that, what is the meaning of things, how it has developed and changed in time. The material approach alongside with the techniques of the narrative pedagogy offers the possibility of learning in a natural way to humans – by experiencing, interpreting and narrating of it.

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Photograph 1 – Granary pegs: ERM 995/1-12. Bank card: Author: Anu Ansu, 2011.

Photograph 2 – Eesti Rahva Muuseum (Estonian National Museum),2004.

Photograph 3 – Eesti Rahva Muuseum (Estonian National Museum),2008.

MUSEUM MEDIATION

To-read list *by Simona Bodo*

Bodo S., Gibbs K., Sani M. (eds.) (2009), *Museums as places for intercultural dialogue: selected practices from Europe*.
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LINKS

ERICarts - Compendium of cultural policies and trends in Europe
http://www.culturalpolicies.net/web/themes.php

European Union - Intercultural Dialogue
http://www.interculturaldialogue.eu/web/intercultural-dialogue.php

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LINKS

The Arts in Society
http://theartsinsociety.cgpublisher.com

On the move – Cultural mobility information network
http://on-the-move.org

CultureFighter
http://culturefighter.eu

Creative Class Group
http://www.creativeclass.com

THE CHALLENGE OF CREATING "THIRD SPACES" GUIDELINES FOR MAP FOR ID PILOT PROJECTS [1]

Simona Bodo

INTERCULTURAL DIALOGUE AS AN END OR AS A PROCESS? POLICY APPROACHES IN MUSEUMS ACROSS EUROPE

In 2007, the ERICarts Institute carried out a study on intercultural dialogue for the European Commission – DG Education and Culture. As a research team expert, my brief was to investigate the different understandings of intercultural dialogue and the resulting policy approaches to its promotion in museums across Europe, focusing on whether and how interaction has (or has not) been promoted between different groups.[2]
From this overview[3], three main policy models clearly emerged, which may be very roughly summed up as follows:

• Showcasing difference: a "knowledge-oriented" multiculturalism intended as an educational strategy to inform the autochthonous public about "other" cultures which have traditionally been misrepresented or made invisible in our museums;

• Integrating "new citizens" within mainstream culture, by helping them to learn more about a country's history, language, values and traditions;

• Promoting cultural self-awareness in migrant communities (especially refugees and asylum seekers) through "culturally specific" programming.

While it is not at all surprising to see how differently museums have responded to such an unusual challenge – far from being developed for the sake of cultural diversity or in order to enhance intercultural competence, most of them were historically created to represent and validate national or local identities – it is quite interesting to observe that, as different as they may be, these approaches to the promotion of intercultural dialogue often have some key features in common:

• They still tend to have a static, essentialist notion of "heritage," which is primarily seen as a "received patrimony" to safeguard and transmit;

• They target communities exclusively in relation to their own cultures and collections, while cross-cultural interaction across all audiences is generally avoided;

• By keeping "majority" and "minority" cultures or communities apart, and by generally treating the latter as 'unified, traditional, unchanging and thereby exotic,'[4] they sometimes end up reinforcing stereotypes;

• They are inclined to embrace the rhetoric of "diversity as a richness," rather than identifying tensions and frictions which may be dealt with in order to change attitudes and behaviours;

• They conceive intercultural dialogue as a goal or pre-determined outcome, rather than as an interactive process.

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[1] Published in BODO, S., GIBBS, K. & SANI, M. (ed.). Museums as places for intercultural dialogue: selected practices from Europe.
[2] S. Bodo, "From 'heritage education with intercultural goals' to 'intercultural heritage education': conceptual framework and policy approaches in museums across Europe," in ERICarts, Sharing Diversity. National approaches to intercultural dialogue in Europe, final report of a study carried out for the European Commission, DG Education and Culture, 2008 (www.interculturaldialogue.eu).
[3] A growing body of evidence is available on so-called "good practices" of intercultural dialogue in heritage institutions across Europe and beyond, thanks to a number of recent surveys: see for example K. Gibbs, M. Sani, J. Thompson (eds.), Lifelong learning in museums. A European handbook, Edisai, Ferrara, 2007 (http://www.ibc.regione.emilia-romagna.it/wcm/ibc/menu/attivita/07formaz/formdidat1/ didamus/par1/materiali/par1/llml_en.pdf); CLMG - Campaign for Learning through Museums and Galleries, Culture Shock: tolerance, respect, understanding... and museums, Home Office, London, 2006 (www.clmg.org.uk/PDFs/CS-Main.pdf). As for on-line resources, see the section on intercultural dialogue of the "Compendium of Cultural Policies and Trends in Europe" (www.culturalpolicies.net/web/intercultural-dialogue.php); the special issue on museums, intercultural dialogue and lifelong learning published by Nemo – Network of European Museum Organisations on its website(www.ne-mo.org, "Topics" section); in Italy, the website "Patrimonio e Intercultura" (www.ismu.org/patrimonioeintercultura; English version available).
[4] F. Bianchini and J. Bloomfield, Planning for the Intercultural City, Comedia, Stroud, 2004.

By highlighting these common features, I do not wish to imply that the policy approaches outlined above are not correct or worth pursuing; in fact all are essential, in their own distinctive way, to promote the richness of diversity, create the conditions for the encounter and exchange of culturally different practices, and help immigrants retain awareness of their cultural background. It could actually be argued that the promotion of museums as places for intercultural dialogue is a gradual process which could be disrupted without first having taken these important, preliminary steps.

What I rather wish to emphasise is that alongside the more established cultural policy responses to the growing diversity of European societies, and ideally as their culmination, there is also a strong need for strategies and programmes aimed at creating 'third spaces, unfamiliar to both [sides], in which different groups can share a similar experience of discovery,'[5] which comes very close to understanding intercultural dialogue as a process rather than as a goal.

GUIDELINES ESTABLISHED FOR THE MAP FOR ID PILOT PROJECTS

From these reflections, a number of guidelines emerged which were adopted by MAP for ID partners in order to inform their work and to inspire the museums involved in the experimentation of new planning and operational paradigms.

Needless to say, because each one of these museums was at a different stage of the gradual process I just referred to – some were indeed at their first experience of "intercultural" work – the guidelines that follow were to be contextualised in order to capitalise on previous initiatives, reflect the museum's current situation, and possibly take it one step further.

They include a number of key underlying assumptions, conceptual clarifications and methodological criteria:

• Understanding intercultural dialogue as a bi-directional process actively engaging both autochthonous individuals and those with an immigrant background, which is 'dialogical and transformative on both sides,'[5] and in which all are equal participants;

• Embracing a dynamic, dialogical notion of "heritage," where meanings can be renegotiated, re-constructed and made available for all to share in a social space of interaction;

[5] D. Edgar quoted in N. Khan, The Road to Interculturalism: tracking the arts in a changing world, Comedia, London, 2006.

[6] R. Isar, "Una 'deontologia interculturale': utopia o realismo utopico?", in S. Bodo, M. R. Cifarelli (eds.), Quando la cultura fa la differenza. Patrimonio, arti e media nella società multiculturale, Meltemi, Rome, 2006. The extended English version of the paper, "Tropes of the 'intercultural': multiple perspectives", is available to download from www.economiadellacultura.it/eng/genoaconference_en.htm

• Starting from the assumption that "the past is a foreign country," therefore all segments of the population – not only migrants and refugees – suffer from a lack of cultural or historical knowledge;

• Conceiving intercultural education as the "integrating background" against which any education is possible in a world of increasing contact and interaction between culturally different practices, rather than as a compensatory activity exclusively addressed to migrant individuals;

• Acknowledging that "intercultural" projects in museums should not be exclusively centred on the acquisition of competencies related to a specific discipline, but first and foremost on the development of relational skills and dialogic identities – including cognitive mobility, the ability to question one's own points of view, the awareness of one's own multiple identities, an openness to individuals and groups with different cultural, ethnic, religious backgrounds;

• Encouraging cross-cultural discussions, debate and understanding between mixed groups (by age, ethnicity and social background);

• Promoting the active involvement and emotional engagement of participants not so much as a one-off chance for self representation, but as an opportunity to start a reflection on the role of the museum and to lay down foundations for continued dialogue and cooperation;

• Focusing on methodology rather than content, for example by encouraging re-negotiated interpretations, active engagement with objects, mutually supportive learning, promoting emotional and sensory access, providing opportunities for self-representation, challenging stereotypes, using a plurality of sources, communication styles, techniques or community engagement skills, including non-European cultural perspectives. In doing so, recognising that the intercultural potential of a given topic does not in itself guarantee the success of a project, if, for example, this topic is developed and dealt with through a traditional "transmission" model;

• Recognising the need for long-term work and commitment rather than an occasional encounter with audiences and stakeholders, for example by identifying and articulating the needs, expectations and interests of diverse communities, setting up a community advisory panel or regularly carrying out consultation work with groups;

• Responding to the growing diversity of the museum's audiences by working with all types of collections – not simply those with immediate or superficial relevance to specific communities or individuals –, for example by adopting a thematic approach to exploit museum collections from an intercultural viewpoint, explore a wider range of cultural and other issues, or create a resonance with the personal and emotional life of individuals;

• Including community voices in interpretation, documentation and display, by ensuring that the outcome of "intercultural" projects is clearly visible and easily retrievable in the collections' documentation system, permanent displays or temporary exhibitions;

• Promoting interdepartmental co-operation, for example by providing training in intercultural issues to museum staff other than education service, access or outreach departments;

• Developing cross-sectoral partnerships to maximise the broader social impact of projects, and to make sure that a range of different competencies and skills are tapped and applied.

For many of the museums involved in MAP for ID, this probably amounted to nothing less than a Copernican revolution, which required, among other things, a willingness to share with communities some of the responsibility for the collections and their interpretation.

This leads us to a final consideration on the issue of reciprocity.
When we talk about promoting intercultural dialogue in museums, we are referring to a reciprocal exchange not only between individuals and groups with different cultural backgrounds, but also between the museum and its diverse audiences. If we were to translate this observation into yet another guideline for future work, we could say that the intercultural competence developed through the commitment of the education, outreach or access departments should be built right into the museum's institutional fabric, rather than perceived as a "foreign body." Only on this condition will the museum be able not only to benefit from the inclusion of new voices and narratives by developing new insights into the many ways in which collections may be interpreted, but also to ensure legacy, progression and institutional change.


MARE
TRANQUILLITATIS
ARCADIA PLANITIA
LUCUS PLANUM
Starry Night
PRO
ADVANCED SOFTWARE FOR
THE SERIOUS ASTRONOMER
Pöörlev taevakaart

INTRODUCTION TO PILOT PROJECTS[1]

Simona Bodo

In the previous chapter we outlined an overview of museums and intercultural dialogue in Europe so as to provide a frame of reference for MAP for ID; we also described the guidelines identified as ideal parameters for the planning and implementation of pilot projects. As already observed, the purpose of these guidelines was not so much to prescribe, as to inspire a process of institutional change – however limited – within the museums involved, many of which had never engaged before in heritage education projects from an intercultural perspective. In fact, the variety emerging from a first glance at pilot projects in terms of institutional maturity, degree of complexity, goals and objectives pursued, strategies and instruments employed and results attained is such that any attempt to identify common indicators would sound somewhat artificial. In the following paragraphs, it is therefore my intention to outline only some of the key issues brought up by the analysis of these projects, while a synthesis of the outputs, outcomes and impacts achieved is provided in Table 1 at the end of the chapter.

The difficulties I just mentioned regarding the comparability of such a diverse range of case studies is particularly evident when we reflect on the notions of "intercultural dialogue" underlying the individual projects.

To start with, dialogue between whom? Confirming a tendency already detected at a European level to confuse dialogue with the integration of new citizens in the dominant culture, or with restitution for past misrepresentations (in some case, even the institutional forgetting) of their original cultures in exhibition spaces, some of the museums involved in MAP for ID identified migrant communities and individuals as their exclusive target group. On the other hand, it is worth noting that in many cases this trend reflects an emerging or growing social commitment on the part of museums, aware of the need to 'promote accessibility and develop visitor services;' to 'adjust the museum's educational mission to contemporary social changes;' to 'increase the opportunities for cultural participation of young immigrants and their families;' to 'develop the museum's competencies and skills in relation to a different audience;' to 'strongly connote the museum as a public service, so that new citizens may develop a sense of ownership and perceive this institution as the shared heritage of a multi-ethnic community;' to 'promote a new openness to the local context and surrounding communities.'[2]

Other museums have tried to go one step further and promote the interaction between mixed audiences (by origin, social and cultural background, age, gender, education or profession). Once again, the goals pursued in these pilot projects often reveal a clear social purpose, but with a different focus in that they strive to promote a new or stronger cohesion between different groups: to 'further the interaction between individuals with different cultural backgrounds, thereby encouraging new and shared experiences;' to 'breed in young participants an openness to exchange and a cooperative attitude, and to promote group work through the acceptance of difference;' to 'get to know other cultures with an open and critical approach, and to overcome prejudice and stereotype.'

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[1] Published in BODO, S., GIBBS, K. & SANI, M. (ed.). Museums as places for intercultural dialogue: selected practices from Europe.

[2] Unless otherwise credited, all quotations in this chapter are from pilot project self-evaluation forms.

It would however be hasty and over-simplistic to conclude that similar goals are within the easy reach of a museum, no matter how seriously committed to making a contribution towards the integration process which reminds us of the tendency 'to embrace the rhetoric of "diversity as a richness," rather than identifying tensions and frictions which may be dealt with in order to change attitudes and behaviours,'[3] mentioned in the previous chapter. Rather than merely focusing on what project partners describe as "success stories" (which in any case would require longitudinal research, so as to monitor attitudes and behaviours of participants beyond the projects' lifespan), it is particularly revealing to look at the setbacks and difficulties met by some museums in the active engagement of participants and / or in the implementation of their projects. Indeed, the self-evaluation form devised by MAP for ID partners asked coordinators to reflect on aspects of their pilot projects which could have been done differently or which didn't go to plan.

One case study which was particularly enlightening in this respect is the pilot Map for Turin by the National Museum of Cinema, where 'from a creative point of view, the most challenging stories emerged from the most problematic contexts (due to organisational reasons or to conflicts and tensions inside the individual groups). […] In spite of the tensions triggered in some classes by the discussion on the themes set for the project,[4] the reinterpretation of given objects of the collection from an intercultural perspective was in some cases particularly useful to deal with critical situations and, at least in part, to solve them.' As integration and cultural inclusion are far from being contradiction or conflict-free processes, it is important that tensions and frictions are experienced – where they occur – as an opportunity for individual and institutional growth, rather than shunned or concealed.

In other cases, the emphasis has been placed on a dialogue not so much between different groups, as between project participants and the museum itself. In these pilot projects, goals include to 'conceive the museum not only as a cultural space for interaction, but also as an institution encouraging participatory and cooperative planning;' to facilitate new citizens 'to become chief protagonists in the reinterpretation of museum collections;' to 'promote a dialogue between the museum staff and individuals with an immigrant background: how are their cultures of origin represented in the museum? do migrants recognise themselves in that image?;' to 'increase migrant communities' participation, by creating consultation groups and opportunities for exchange between museum operators, representatives of migrant associations, cultural mediators and individual visitors;' to 'develop new perspectives on the local cultural heritage and collections.'

Among the issues brought up by these case studies, project ownership emerges with particular strength: to what degree were participants actually consulted and engaged in the planning and implementation processes? Did the museum truly share its authority to explore new approaches to the interpretation and mediation of collections, and welcome multiple visions and perspectives? As Cajsa Lagerkvist observes, 'empowerment for a disempowered community means demanding power in the arena where you are invited to act.'[5]

This leads us to consider another crucial issue, regarding no longer the actors, but the modalities of dialogue.

First of all, how were participants identified and selected, and how were their needs and expectations surveyed? Some museums seized

[3] See S. Bodo, "The challenge of creating 'third spaces': Guidelines for MAP for ID pilot projects."
[4] Migration, integration, interculturality, dynamic identity, second generations.
[5] C. Lagerkvist, "Empowerment and anger. Learning how to share ownership of the museum," in Museum & Society, July 2006, 4(2), pp. 52-68 (www.le.ac.uk/ museumstudies/m&s/issue%2011/lagerkvist.pdf).

MAP for ID as an important opportunity to 'become more familiar with the surrounding communities;' to 'develop a more thorough knowledge of the local situation in terms of intercultural dynamics and immigration or integration policies;' to 'acquire a greater awareness and mastery of the intercultural potential of collections, opening opportunities for future projects;' to 'develop the skills needed to respond more fully and effectively to cultural access needs and to promote youth creativity;' to 'initiate partnerships with new actors, which will inform future projects.'

To achieve these goals, museums carried out background research and / or other activities in preparation for their projects, for example interviews with museum colleagues, visitors and cultural mediators of immigrant background to investigate cultural consumption patterns of migrant communities; desk research on local migration patterns; contact with local authorities, associations and adult education agencies; and development of strategies and tools to identify the needs of target groups, initiate debate and exchange, and lay down the foundations to attain the competencies and skills needed for the implementation of the projects (e.g. questionnaires, training courses conceived as an opportunity for cultural empowerment, screening of purposely selected and edited film sequences, research on the immigration issues dealt with by established artists and writers with an immigrant background, selection of iconographic sources and local cultural resources around which to build itineraries and workshops).

On the other hand, it must be noted that some of the museums involved still opted for a "top-down" approach, in which objectives and strategies were not corroborated by an in-depth reflection on the participants' perceptions, expectations or life experiences. This mirrors a persisting tendency in at least part of the museum and heritage community to underestimate the importance of pre-planning and workforce development in order to build projects which are rooted in communities' needs, rather than driven by curatorial or institutional interests, or transitory political agendas.

In fact, looking at their projects retrospectively, some museums regretted not having had a sounder knowledge of the cultural context and target groups from the outset, and not having created additional opportunities for partner institutions, educators and participants to meet on a regular basis, so that they could get to know each other better, develop a common language and vision, and build mutual trust. For others, the initial difficulty of adjusting their educational methodologies to the ones employed e.g. within youth groups also 'had positive consequences, as it required a constant monitoring of the project, continually adapted to the needs of participants and their timetables.'

From the preliminary phases of a project, let us now turn to the heart of the planning process: which strategies did museums adopt in order to effectively engage participants?[6] The point here is not so much to draw up a list of the chosen methodologies and tools, which, as highlighted in the opening paragraphs of this chapter, were extremely diverse – e.g. the use of generative themes, aimed at exploiting the knowledge, competencies, experiences and critical skills of participants and at exploring the intercultural potential of collections; storytelling, 'conceived as a mediation tool not so much from a linguistic point of view, as in order to share both individual and institutional knowledge and perspectives, create and / or consolidate the "social value" of the museum for its audiences, and promote the cultural citizenship of migrant communities;' the interaction with artists to develop new perspectives on the notions of heritage or identity, and to experiment with unconventional communication and relational methodologies, mediated through contemporary art languages; and the use of theatre techniques to overcome linguistic barriers and facilitate or provoke interaction between participants.[7]

What we are rather concerned with is to reflect on the reasons for these choices. Three significant examples:

- Is the use of a thematic approach to collections intended as an alternative way of transmitting content or specialist knowledge, or is it aimed at 'helping participants develop a critical understanding of the reality surrounding them, and increase their ability to analyse and communicate their own experience of the world'?

- Is autobiographical storytelling encouraged as a one-off chance for self-expression, or is it intended as 'an opportunity to start a reflection on the role of the museum and to lay down foundations for continued dialogue and cooperation'?

- Is the evocative and emotional power of objects emphasised to strengthen group allegiances or to disengage objects and audiences from the prevailing rationale of "cultural representation"?

Taking the cue from the title (as well as the planning and operational paradigms) of one of the Italian pilot projects,[8] how can museums learn to speak another language, in addition to telling another story?

[6] The involvement of "new" and "traditional" audiences in a genuine process of consultation and participatory planning is a principle only relatively recently acknowledged and endorsed in official documents like the Code of Ethics of the International Council of Museums, which reads: 'Museums work in close collaboration with the communities from which their collections originate as well as those they serve.' See ICOM Code of Ethics for Museums, 2006 (http://icom.museum/ethics.html#section6).

[7] Dutch pilot projects in particular, clearly distinguishing themselves from other MAP projects by their emphasis on the visualisation of intercultural dynamics through contemporary art languages, rather than on collections of objects, provide useful insights on the importance of focusing not only on the historical heritage, but also on 'the future of multicultural heritage' (see Evelyn Raat's introduction).

[8] Tongue to tongue. A collaborative exhibition (Centre for African Studies and Museum of Anthropology and Ethnography of the University of Turin)– i.e. the institutional, scientific, didactic language of the museum vs. the autobiographical, evocative, emotional language of mediators.

Underlying all the issues brought up so far, there is a fundamental question: by which policy models are pilot project inspired? The relationship (or dialogue) a museum is willing to establish with and between its audiences is in fact not only a strategic and methodological choice, but first and foremost a political one. In fact, one of the most interesting results emerging from the overview of MAP for ID pilot projects is the difficulty still met by many museums to go beyond the traditional model of access development.[9] In this model, the museum "opens its doors" to new audiences, so that they may also benefit from a given heritage which, until that moment, they were precluded from sharing or understanding.

This process, by and large a one-way, linear trajectory, clearly emerges from objectives set for the pilot projects such as: to 'hand over the baton of local history;' to 'help new citizens see themselves reflected in the evidence of the local past;' to 'rethink our model of knowledge transmission to an adult audience which is new to these issues.'

However, if we accept the definition of intercultural dialogue put forward in the previous chapter – a process (not a goal) actively engaging both autochthonous individuals and those with an immigrant background, which is transformative on both sides, and in which all are equal participants; fostering reciprocity between the museum and its diverse audiences, by bringing into dialogue their different perspectives, experiences and knowledge bases – it becomes clear that there is yet another, demanding political choice museums have to make: the choice of cultural inclusion.[10] In this model, the emphasis is placed on the genuine engagement of individuals not only as audiences, 'but also as creators, producers, distributors, commentators and decisionmakers'[11] taking an active part in the choices of the institution as well as in the negotiation and creation of meaning.

This can only be achieved if the museum is able to evolve into an institution which is less self-referential, more rooted in the life of the surrounding community, and more open to exploring collaborative modes of operation, sharing strategies and objectives, including new voices, skills and narratives. Many of the projects described in the following pages have taken the first steps in that direction.

[9] The model of access development, widely adopted throughout Europe in the post-war period, is rooted in the idea of the "democratisation of culture." Its goal is to improve access to a dominant culture which is held as universally valuable, by identifying barriers and underrepresented groups, and developing programmes and activities aimed at promoting their participation.

[10] The model of cultural inclusion is closely connected with the notion of "cultural democracy," officially endorsed in the concluding recommendations of the Intergovernmental Conference of the European Ministers of Culture promoted by Unesco in Helsinki, 1972.

[11] F. Matarasso, Amid the affluent traffic: the importance of cultural inclusion, 2006 (www.nesf.ie/dynamic/pdfs/i.%20Matarasso.pdf).

TABLE 1. OUTPUTS, OUTCOMES, IMPACT OF THE PILOT PROJECTS

ACTIVITIES

- themed guided or self guided tours
- arts, storytelling or reminiscence workshops
- exhibitions: virtual, collaborative and travelling
- autobiographical presentations, installations or displays
- filmed conversations
- "narrative routes"
- "geo-emotional" maps
- commission of artworks, of theatre monologues
- theatre performances
- videos, short films
- blogs, web content
- multimedia platforms
- launch of an intercultural clothing line
- training courses
- conferences, seminars, study days ...

Outputs

INDIVIDUAL

- creativity, self-expression and self representation
- exploration of new ideas, values, aspirations
- interest in the arts/heritage
- cultural participation
- development of art-related skills
- development of relational, social, organisational competencies
- development of linguistic, professional skills
- use of pre-existing competencies and skills, often left unexpressed in "day-to-day survival"
- starting point for further learning/ training
- self-confidence, motivation, personal pride
- sense of belonging
- recovering and sharing past stories, emotions, experiences
- curiosity, openness towards other cultural expressions
- challenging stereotypes
- reduced social isolation, trust in others, team work ...

Outcomes

SOCIAL IMPACT (COMMUNITY)

- self-determination
- empowerment
- participation in decision-making
- development of community networks
- tolerance, conflict resolution
- intergenerational / intercultural exchange
- collective identity / sense of belonging
- active safeguarding of local heritage
- social cohesion ... Institutional impact
- growing attention to the needs and expectations of "new citizens"
- new competencies of staff
- new communication / mediation strategies
- inclusion of new voices in documentation, interpretation, display
- diversified programming and workforce
- new partnerships, overcoming a self referential attitude
- awareness of the social role of the museum
- commitment to future projects / development of action plans
- new perspectives on collections
- greater knowledge of local migration patterns and immigration / integration policies
- development of collections and museum documentation system (artworks, videos, short films, oral history recordings, multimedia platforms) ...

Impact

9h - visita en español

10h - english tour

INNOVATION AND EXPERIMENTATION IN CULTURAL MEDIATION STRATEGIES: THE CASE OF THE CASA DA MÚSICA EDUCATION SERVICE[1]

Pedro Quintela[2]

In the last three decades the theme of cultural mediation has reacquired considerable relevance in political and programmatic discourses that call for audience development in the arts and culture. This call, closely linked to the principles of "cultural democratisation", also reflects the sustainability concerns of cultural agents and institutions, in a context in which the State tends to withdraw its funding for culture. In Portugal these concerns have triggered the development of so-called "education services" and new cultural mediation strategies in many institutions and facilities.
This article focuses on the Casa da Música Education Service and analyses the specificities of some of the projects it has developed. It aims at understanding how these projects include an "experimental" dimension in the ways they connect with audiences and in the development of new ways of promoting the approach to creative practices in the field music. Finally, it discusses broader trends towards change in cultural mediation strategies in arts organisations, of which Casa da Música is a good example.

Keywords: artistic training, Casa da Música Education Service, cultural facilities, cultural institutions, cultural mediation, cultural policy, innovation.

INTRODUCTION

During the last decades, the sphere of culture has undergone a number of important changes, gaining political recognition and unprecedented social and economic centrality. These changes are related, in part, to the way the State has sought to reorient its policies on this matter. Recent years have seen new intervention strategies, themes and agendas emerge, within which the arts and culture are expected to provide significant answers and contributions to the socioeconomic development of cities and territories. On the other hand, the idea that access to culture should be seen as a central part of contemporary citizenship, an important tool to enhance social integration and cohesion, has become widespread.
In this context, the role of *mediation* in the development of cultural practice and in the relationship individuals establish with the arts and culture gains renewed interest, not only for the social sciences (sociology in particular)[3], but also for politicians, institutions and agents dealing with this sector. In Portugal, this interest has been reflected in the development of education services in several types of cultural institutions. This trend has been particularly noticeable during the last years, as a result of public investment in the creation/rehabilitation of cultural infrastructures, both at local and national level, often accompanied

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[3] For a review and extensive discussion of the importance being given to the concept of mediation in sociological literature, cf. Ferreira (2002, 2006 and 2009).

by the realisation that audiences are reduced or insufficient for the cultural activities provided by these new facilities (Santos, 1998; 2005). The creation of education services in Portugal started becoming relevant in the 1980s, following the countrywide museum boom, and gradually spread to other cultural and artistic fields during the next decades. Nowadays, there are educational and/or audience-specific projects and activities in different fields: museums, libraries, theatres and movie theatres, cultural centres and heritage spaces (Gomes and Lourenço, 2009). Besides these different cultural facilities and institutions, public funding of professional arts organisations increasingly takes audience development into account, either directly or indirectly, regarding it as a political priority.

In this way, the investment in education services has proved to be increasingly diverse and therefore needs to be studied in terms of its objectives, procedures and effects. As a changing field of cultural activity, although still little studied in our country, it is important to research how education services are reinventing the relationship of audiences with cultural institutions and, more broadly, with artistic and creative practice.

This article stems precisely from this field of research, focusing on Casa da Música and on the cultural mediation strategies that this cultural institution dedicated to music has developed through its Education Service[4]. Owing to its nature, the case studied here allows us to research innovative and experimental forms of mediation, with effects both in terms of audience building and in terms of how audiences relate to music and the creative practice (i.e. artistic education, in its most substantive sense). Analysis of this Education Service allows to show how some institutions, in their cultural intermediation strategies, try to adapt their service offer to the profound changes that today affect their specific field of activity and, at the same time, try to understand some of the factors favourable to the adoption of innovative or experimental mediation strategies within the context of a major cultural organisation.

[4] The analysis presented here is the outcome of research carried out within my Master's thesis on Cities and Urban Cultures (Faculty of Economics, University of Coimbra) between 2009 and 2010. An intensive approach to the Casa da Música Education Service was favoured and a qualitative methodology was adopted. 23 individuals, working in different areas, were interviewed: Management Board of the Casa da Música Foundation (arts management and programming); Education Service (Coordination, Project Management and Public Relations; Fator E; Digitópia monitors); institutional partners involved in some of the projects of the Education Service. Informal conversations with people connected to the Education Service were also relevant. Fieldwork was carried out, namely by attending different workshops, concerts, lectures and other events organised by the Education Service both inside and outside Casa da Música. Finally, institutional documents (produced by the Casa da Música Foundation and its Education Service), academic articles written by some members and institutional partners of the Education Service, and articles from the press were analysed. This analysis focused on the activities developed by the Education Service between 2006 and 2009.

CULTURAL MEDIATION AND EDUCATION SERVICES: FROM MUSEUMS TO MUSIC INSTITUTIONS

Since the 1970s, cultural mediation has gained clear political and programmatic relevance in Europe. This is reflected in discourses and practices that highlight the importance of working on audience development programmes for the arts and culture. In this context, cultural mediation is understood as a social imperative (Lamizet, 1999), a view that underlines the importance of culture as the basis of civilization. Culture is associated both to the maintenance of a certain social and historical memory and to the construction of specific canons on sociability within the public space - here understood in an ideal-typical sense. Furthermore, it is particularly favourable to the development of collective practices of sociability and active citizenship.

Despite the growing criticism directed at this somehow sacralised view of culture, it is still the ideological basis for the development of many contemporary cultural policies. This understanding is deeply linked to the French Republican principles of "cultural democratisation" and defends the importance of widespread access to the arts and culture, increasingly seeing cultural practices and consumption as elements of social cohesion and qualification of individual skills. Historically, this conception of cultural policies is inseparable from the establishment of the welfare state in Northern and Central Europe, following World War II. During this process, the cultural sector started being considered, alongside others, as one of the fields of competence and direct intervention of the State, fundamental for creating better welfare conditions and strengthening social cohesion (Henriques 2002: 66-67).

Despite the more recent context of the State's withdrawal from its role as an agent boosting artistic and cultural activity, this conception of cultural policies, of French and Republican origin, still seems to be the most adequate today to understand the importance gained by education services, as mechanisms of cultural mediation, in most dissemination and audience development programmes proposed by cultural organisations. However, it is also important to note the growing importance of the roles of cultural intermediation, here understood in a more political and programmatic sense, in terms of the sustainability of cultural institutions. This is an increasingly decisive aspect in the present context of the State's withdrawal from cultural policy. Also noteworthy is the impact of the involvement of marketing and management professionals in the staff of these institutions, aimed at outlining strategies that may give those spaces greater visibility and thereby better "sell" the cultural service, increasing these institutions' audiences and potential sponsors/patrons (Hooper-Greenhill, 1994). Finally, the dissemination of education services by different types of cultural institutions - some of which with little experience in this field, such as theatres or opera houses - cannot be dissociated from the greater relevance, at least in terms of political rhetoric, that seems to be assigned to the contribution of artistic and cultural activities for the strengthening of social cohesion and integration.

Initially envisaged specifically for museums, concerns about the institutionalisation of education services and the cultural intermediaries working therein gradually became widespread since the mid-1970s, following broader changes in cultural and educational policies, which reflect a redefinition of the understanding of education, learning and knowledge (Hooper-Greenhill, 1999; Hein, 1998, Martinho, 2007). Therefore, the mission and aims of many museum education services are gradually changing, gaining increased autonomy in relation to their traditional roles of conservation, research and improvement of collections and exhibitions. Concerns with audience development and widening the access to culture[5] have been accentuating multiple pressing calls for a change in approaches to exhibitions and the way museums deal with education (Black, 2005; Sandell, 1998 and 2003), contributing to a more experimental attitude and the search for innovative strategies. Sometimes these changes give rise to conflicts within those institutions, as a result of the need to reconcile professionals' traditional responsibilities and competences with the new view that sees these facilities as active agents in promoting social inclusion (Sandell, 1998 and 2003).

In view of this context, in which cultural institutions are increasingly led to adjust their programming to new political, economic and social imperatives, a growing number of professionals and researchers question what they consider to be a subversion of the reasons grounding the existence of some facilities, which tend to "readjust" their aims in order to justify public funding (Sandell, 1998: 416; Belfiore, 2002: 103).

The effort to establish guidelines for the intervention and institutionalisation of education services is clearly more advanced in the museum field. In other areas, the development of educational structures within cultural institutions has also taken place, but in a heterogeneous way that generally contrasts with the museum approach for being less structured both in political and technical-scientific terms. This is the case of cultural organisations connected to music, whose educational intervention is less structured and less institutionalised. In Portugal, although there are some initiatives to develop educational programmes in institutions connected to music, they are usually sporadic and dispersed. On the other hand, attempts to establish links between the spheres of culture and art education (including music education) - another of the essential paths for developing audiences and fostering artistic and creative activities – are very isolated and occasional, despite broad political consensus on this issue and even three inter-ministerial working groups created in Portugal in 1996 to present concrete proposals in this area (Gomes and Lourenço, 2009: 50)[6].

[5] These concerns should also be understood in the light of a broader context in which public investment in culture is increasingly required to prove the direct and induced impacts it can generate, namely in economic and social terms (Belfiore, 2002; Matarasso, 1997).

[6] See also Santos (1996), Silva (2000), Xavier (2004) and Fernandes (2007).

The music field has undergone a series of deep changes mainly linked to the intense and fast globalisation processes and the opportunities associated with technological innovation. Music practice and consumption has been witnessing an unprecedented expansion, closely linked to the extensive use of technologies in the creation, production, distribution, consumption and dissemination of music (Théberge, 2001 and 2004; Bijsterveld and Pinch, 2004; Milner, 2009). New technologies - increasingly sophisticated, miniaturized and economic - are today catalysts for this change. By transforming production, distribution and consumption modes, they are contributing to the technical and aesthetic redefinition of music. As Théberge has stated (2001), the development of home studios, connected with the dissemination of digital composing and recording software, is one of the most striking features of the contemporary music industry and of what he terms the "democratisation" process of the audio market, through the proliferation of a do-it-yourself aesthetics guiding production and distribution.

In this context of profound changes, analysing an education service such as the one of Casa da Música is particularly relevant, since it allows us to assess some of the latest ways in which individuals relate to music, either as consumers or as producers.

Furthermore, as we shall see, the specific characteristics of this service were a privileged ground to survey a few of the emerging - innovative or experimental – cultural mediation strategies conceived and implemented by some contemporary cultural organisations in response to broader changes in the cultural sphere.

CASA DA MÚSICA AND ITS EDUCATION SERVICE

Casa da Música is a cultural facility dedicated exclusively to music. It was created within the context of Porto 2001 - European Capital of Culture. Presented as one of the main projects that Porto 2001 would leave to the city and country, it was inaugurated four years later, on 15 April 2005. In January 2006 the Casa da Música Foundation was created, its founding parties being the Portuguese State, the Municipality of Porto, the Metropolitan Area of Porto and 38 private institutions.

Conceived from its very start to be "the home of all music", in the official discourses on the mission and programmatic philosophy of Casa da Música we find explicit references to a vocation for *openness to a plurality of audiences and music genres, experimentation and innovation* - aspects which, as we shall see, also structure the discourse on the mission and aims of the Education Service. The institution's programming is characterised by a strong eclecticism, featuring a wide range of activities: concerts, recitals and performances, the promotion of academic meetings and seminars, and a strong commitment to music education.

From early on, education has been part of the programmatic concerns of Casa da Música, with activities of the Education Department having begun before the facility was created, still within the context of Porto 2001.

It is quite revealing to see that the first performance presented at Casa da Música was a community intervention project: the opera "Demolição – A história que ides ver" (Demolition – The story that you will see), conceived from scratch, which was the outcome of work with the population from the Aldoar neighbourhood. As Helena Santos (2003: 76) emphasised, the project intended to demonstrate "a strongly symbolic openness regarding the construction of the institution's image by giving priority to the work of the Education Department rather than to the hosting of professional music performances".

With the creation of the Casa da Música Foundation, the Arts and Education Management becomes part of the Education Service. In the period analysed here (2006-2009), the Education Service had one coordinator and five hired employees, plus a permanent team of creators responsible for conceiving and implementing most of the activities (designated as Fator E) and a diverse group of other professionals, who would take part in specific projects when necessary. This human resource structure, when compared to other sectors of Casa da Música, was relatively big, surpassed only by the Arts Programming and Production departments. Based on the idea that "education is not a synonym of school and Music is much more than an activity of musicians that others are destined to contemplate" (S/A, 2009: 23), the Education Service of Casa da Música develops a regular programme consisting of very diverse projects and activities.[7] These activities aim at giving expression to a programmatic philosophy rhetorically grounded in the ideas of experimentalism, eclecticism and innovation in relation to conventional and more common practices in music education or music-related training. This project has a more ambitious mission than that of most education services: besides promoting audience development, it aims at intervening, in an innovative way, in the very field of music making and training.

[7] The programme of the Casa da Música Education Service includes three types of activities: the regular ones, carried out throughout each school year; short-term and long-term projects directed at specific audience segments; and finally, permanent spaces (Hot Spots), where it is possible to explore new artistic and musical languages through the use of technology. Between 2006 and 2008, the Education Service promoted a total of 2456 educational activities, in which 101 816 people took part (S/A, 2008a: 3).

One of the areas of intervention of the Education Service are regular activities (workshops, concerts, training activities and conferences) that it promotes during each school year. During the period analysed here, the Education Service clearly invested in strengthening the quantity, quality and diversity of workshops, which were organised bearing in mind specific audience segments. During the week, the workshops provided are mainly directed at primary and secondary schools, and at some specific communities (for example, care centres for the elderly, ATLs[8] and IPSSs[9]). Designed for different age groups, the contents of the workshops are varied, covering rhythmic aspects, composition, exploring the relationships between music and mathematics, music and movement/body, among other issues.

As shown by the interviews carried out within the scope of the research supporting this article, from the perspective of the organisers – the members of Fator E, the team that is responsible for designing and running these activities - the workshop is a type of cultural and artistic intervention that is particularly flexible and adaptable to different audience segments, allowing monitors to change their approach according to the specific interests and knowledge of each group. On the other hand, the interviewees stressed the advantages linked to the fact that these approaches are extremely playful and practical (emphasising the importance of *experiencing* music making) and often involve the use of new technologies.

The extensive use of technology also allows the Education Service to find new areas of intervention, diverging from more theoretical and traditional approaches that essentially make up the core of schools' music curriculums (in which the use of the computer as a musical instrument, for example, is still practically absent). Besides the use of technology, many interviewees emphasized the importance of proposals addressing different music genres, in a deliberate choice of a strong aesthetic and technical eclecticism. This choice is often associated with a very critical stand regarding the teaching of music in Portugal, accused of being too conservative and outdated. We will return to this issue further ahead. However, for now it is important to note that the Education Service team is mainly made up of composers and/or professional musicians, many of whom are also teachers and researchers, which means they have specific authority, as "experts" in this field of knowledge, to develop this type of critical assessment of the music teaching practices in Portugal.

Although schools are one of the main target audiences of the Casa da Música Education Service, for most (if not all) members of Fator E, there seems to be no concern about structuring the content of the workshops with school programmes. On the other hand, the Education Service is concerned about not overlapping - or competing with – music schools. Therefore, its work is largely assumed as being parallel to that of schools, which ultimately strengthens the autonomy of both institutions.

[8] After-school centre.

[9] Private Institution of Social Solidarity.

The workshops provided by the Education Service are not limited to schools. During weekends (a period off school) there is a big concentration of several workshops directed at other audience segments. Among these segments, the offer directed at families and musicians - both professionals and amateurs – stands out.
Widening the regular training offer is one of the priorities of the Casa da Música Education Service. It has invested in a linkage/ complementarity between training and several projects that, with different durations, present less conventional or more experimental approaches (in terms of their techniques and the local contexts in which they are integrated), generally assuming a set of specific concerns towards their target audiences.

MEDIATION AS INTERVENTION: AN INSTRUMENT AT THE SERVICE OF INCLUSION AND SOCIAL COHESION?

Throughout the year, the Education Service promotes other projects, time-bound and variable in duration, directed at more specific segments, different than those targeted by the regular activities already mentioned. These are essentially community intervention projects, one of the fields in which cultural activity has been gaining significant political, economic and social relevance.
Eleonora Belfiore (2002) mentions that we have been witnessing a certain "instrumentalisation" of cultural policies that justify a large part of public investment with the (supposedly) positive social impacts of this kind of projects. This is a recent trend in cultural policies, which should not be dissociated from a certain failure and frustration before the scarce results of some experiments that, in the 1980s and 1990s, insisted on a close association between cultural policies and the rhetorics of urban regeneration, seeking to demonstrate the potential of culture as a lever for the development of cities and territories. However, the expected results often fell short of initial expectations. In recent years, this reasoning has been redirected and the concept of urban regeneration now includes new concerns with populations' quality of life and the social cohesion of cities and territories. Concerning the situation in England, Belfiore shows how the increasingly important role of local authorities in promoting and developing policies to support culture is closely linked to the importance cultural policies assign today to the social impact of artistic activities.
Although debate on the social impact of cultural projects and organisations has not been much developed in Portugal, the truth is that here too the rhetorics of social inclusion have been gradually invading cultural policies. This change necessarily entails other changes in the missions and intervention strategies of cultural institutions – or in their needs for public legitimacy. In this context, culture professionals, particularly those who act as cultural intermediaries, are required to develop new skills and to be able to reinvent their role and working methods and, therefore, reposition themselves. At Casa da Música, both in its projects and in the rhetoric that justifies them, we find a strategy to meet these challenges.

Programming at Casa da Música is still very focused on concerts. Therefore, it is not surprising that the Managing Director of the Casa da Música Foundation considered, during an interview, that "the Education Service is an extremely privileged vehicle for establishing partnerships in the society in which we live". This highlights the strategic importance, for the cultural organisation he manages and directs, of the growing visibility of many of the community intervention projects in the media – owing to the audiences involved and the technical and artistic solutions intended to be original and innovative:

> Which is very positive, for example, from the point of view of our sponsors and patrons, who see our work also in this field be publicly acknowledged and with great originality, creativity, etc. [...] But, even better, the fact that we have an experimental attitude, that we try new things, etc., that has also attracted a lot of attention from people outside of Portugal, who study these matters, and several of our projects [...] have become reference projects within organised networks in Europe dealing with this sector.
>
> (Excerpt of the interview with the Managing Director of the Casa da Música Foundation)

One of the medium-term projects of the Education Service is the Music Leadership Course, directed at music teachers, professional musicians and music students enrolled in higher education. Throughout a school year, the aim is to provide tools for future leaders to develop work, through music, with different types of communities. At the end of each year, there is the public presentation of a show, "Sonópolis", including a set of ensembles coming from very diverse (social and musical) contexts, which gather to present part of the work developed with the trained music leaders.
Another of the regular activities of the Education Service is "A Casa vai a casa" (The Home visits your home), directed at several institutions that, for different reasons, cannot go to Casa da Música.
This project has developed specific work, with a variable number of sessions, in places such as Private Institutions of Social Solidarity, rehabilitation centres, hospitals or prisons - one of the most cited examples, presented at conferences and academic gatherings, is the project "Bebé Bábá" (Baby Nanny), which in 2008 involved babies and mothers of female inmates at the Women's Prison of Santa Cruz do Bispo.
Therefore, we see that in many of the projects of the Education Service there are clear concerns with Casa da Música's ability to intervene at the level of what is commonly called "cultural democratisation" and "promotion of social inclusion" through the arts - in this case, the access to practices of music making and enjoyment - whose target audiences are, in the words of those responsible for the institution, "citizens who usually have limited access to enriching artistic experiences" (S/A, 2008b: 30). For many members of the Education Service, the community intervention projects are some of the clearest examples of the "pioneering" character – referring back to the first community intervention experiments developed by Casa da Música, still within the context of Porto 2001 - and "innovation" sought by the institution.


réaliser ses rêves

Attention to people with disabilities is another area in which the Casa da Música Education Service has distinguished itself. Since 2007, the Festival "Ao Alcance de Todos – Música, Tecnologia e Necessidades Especiais" (At the Reach of Everyone - Music, Technology and Special Needs") is carried out in April, involving a wide group of associations and institutions, as well as researchers and musicians who have worked on approaches to different types of disabilities through music.

In the 2009 edition of "At the Reach of Everyone", the Education Service promoted the project "Instruments for Everyone", developed by Rolf Gehlaar, Rui Penha and Luís Girão. The project involved four institutions, with people with different types of disabilities, for whom specific - and so far unprecedented – solutions were sought, during months, so as to enable them, with these instruments, to produce and create music. The Festival included several presentations related to the project and targeted at two different types of audiences: workshops explaining the instruments, with the aim of allowing individuals with different types of special needs a first contact with the production of sound; and technical sessions for musicians and therapists on how those instruments are made and used. Later on, manuals with instructions on how to make the instruments were made available online, for free. The prototypes made by the Education Service were given to the institutions involved in the project.

"Instruments for Everyone" is just one example of the projects carried out by the Education Service, which allow us to rethink about the cultural intermediation strategies implemented by cultural organisations of this kind, within which new ways of bringing mediation, creation, research and development closer to each other are being developed. It is important to highlight the role of technology as a key element in the process of cultural intermediation, allowing certain segments of the population to create, produce and enjoy music, an aspect stressed by many of the interviewees. It is also important to note that to carry out an event with the innovative features of "At the Reach of Everyone" necessarily implies a strong investment on the part of Casa da Música. This is one of the areas in which the cultural (and social) activities of the Education Service tend to establish themselves as a true "brand image" of the institution, reiterated and consolidated project after project. This seems not only to reinforce the importance of the "social reach" of its activities, but also to demonstrate the strategic relevance of a strong investment in the research and development of innovative and original educational contents.

TECHNOLOGY, INNOVATION AND EXPERIMENTATION IN CULTURAL MEDIATION

"Instruments for Everyone" and other projects developed by the Education Service raise the question regarding the growing importance of technology in the contemporary production and consumption of music.[10]

Authors such as Antoine Hennion (1997, 2003) and Sophie Maisonneuve (2001a and 2001b) have highlighted the need for analysis of the social relations surrounding music to include a wide range of "technical" mediators that, in addition to the "human" ones, can decisively influence the social processes through which different predispositions and tastes regarding cultural practices and consumption are shaped. In this context, Hennion (1997, 2003) proposes a "relational sociology" capable of understanding artistic work as mediation, whose result it the product of including a wide range of - human and "non-human" – actors that combine and interrelate.

Considering this analytical approach, some of the projects of the Education Service that most use technologies allow us to broaden the discussion on the multiple ways in which individuals relate to music. In this context, technology is regarded as an essential tool in the search of new solutions, capable of meeting the different needs and interests of the various audiences. At the same time, by focusing on creating and providing its own original solutions, this Education Service stands out in relation to most of the existing approaches in this field.

This cultural mediation strategy is deeply rooted in the idea of freely exploring music, mainly through the use of new technologies. We will now focus on "Digitópia - Platform for the Development of Computer-Based Music-Making Communities", one of the most paradigmatic projects of the Casa da Música Education Service in this field. Digitópia includes a series of dimensions that, as we shall see, are in line with some of the main, ongoing changes in cultural mediation processes and, particularly, with the way these are manifested in the practices of artistic creation and production in the field of music.

Located in the entrance hall of Casa da Música, Digitópia is a space for creating and experimenting with music, where various tools are made available: computers, headphones, different types of MIDI controllers, microphones, speakers, etc. The idea is to allow access to the space and to the existing technical resources without the need for supervision or prior booking. Nevertheless, a monitor is always available to provide support/guidance. The space is also used for workshops and short-term intensive training sessions, aimed at more specialised audiences.

The first experiments carried out by the Education Service in the field of computer-based music making started in 2005, with the opening of Casa da Música, namely with the workshops for schools "Cybersound" and "Hyperscore", a software developed by Tod Machover from the MIT Media Lab. The Digitópia project included the design and development of different open-source music-making software ("Políssonos", "Narrativas Sonoras" and "Digital Jam"), developed by the composer Rui Penha, a member of Fator E). This is one of the most innovative aspects of the approach taken by this Education Service, which sets it apart from more common approaches, reflecting new interactions between the spheres of creation, applied research, and cultural intermediation and action.[11] Furthermore, since 2007 Digitópia has regularly taken part in academic conferences and other international specialised forums.

[10] Concerning this issue, see the work of Jones (2002), Throsby (2002), Abreu (2000), Pinch and Bijsterveld (2004), Théberge (1997, 2001, 2004) and Taylor (2001).

[11] It is important to note that Digitópia emerged from a partnership between Casa da Música, a research centre and two higher-education institutions from Porto: Instituto de Engenharia de Sistemas e Computadores do Porto (Institute for Systems and Computer Engineering of Porto), Escola Superior de Música e das Artes do Espetáculo (High School for Music and Performing Arts) and Escola das Artes da Universidade Católica Portuguesa (Arts School of the Portuguese Catholic University).

In the context of Digitópia, just as technological mediation is ubiquitous and decisive in the relationship users establish with music, human mediation is equally relevant, giving rise to complex processes of shared learning and creative work between the several participants (software designers, people responsible for conceiving the platform, users and monitors). In such a setting, the boundaries between intermediation, creation and training/reception become increasingly blurred.

The work of the Digitópia monitors gains, at this level, a particularly interesting meaning. As research on Casa da Música progressed, the importance of mediators in the relationship between audiences, the Digitópia space and the technologies contained therein gradually became clearer. Focusing on making users familiar with computer-based music making, they act as mediators of the relationship between audiences and that other "non-human" mediator, technology, according to the specific interests and prior knowledge of each person. However, both direct observation and the interviews showed how some monitors assumed new responsibilities and developed different activities as they gained work experience, expanding their role as mediators. In fact, providing technical support to users is a type of work that gets quickly exhausted after a few sessions, since users gain autonomy in the use of technology, being able to manipulate it in other contexts, such as their home studios. However, monitors extend their action onto other very relevant areas of the relationship of Digitópia audiences with music and creation. They act as agents capable of making aesthetic judgments and providing certain guidelines - for example, by opening up dialogues around musical references, giving advice on different options for mixing sound, using sound effects, or choosing the most appropriate software for the type of music manipulation the users are interested in.

During interviews, monitors greatly valued these complementary aspects of their role, seeing them both as central elements of the self-representation of their role as mediators and as decisive factors for securing the loyalty of Digitópia audiences. Their profile contributes decisively towards this reconfiguration of their role that makes the boundaries between the technical work of mediation and its creative side become increasingly blurred. As most of them are composers and/or musicians, they can easily bring relevant repertoires for the creative work, projecting their experience and artistic predisposition onto the relationship they establish with audiences, expanding the largely technical and assisting role originally assigned to monitors.

FATOR E AND THE DESIGN OF INNOVATIVE PRODUCTS

The profile and role of Digitópia monitors raises another issue of great strategic importance for the way cultural institutions develop mediation work, namely within their education services: the size, profile and qualifications of the work teams and their greater or lesser adequacy to the mission and objectives of the institution. The establishment of a permanent creative team within the Education Service, responsible for designing, implementing and promoting the educational activities - Fator E - reflects precisely this concern. Furthermore, it reflects Casa da Música's strategic intention of including in its educational offer a set of specific - "innovative", according to the interviewees – solutions, capable of distinguishing this Education Service from other education departments of similar cultural institutions. The choice of the team was guided by the intention to gain legitimacy for the institution, and especially for its Education Service, based on the assertion of an original and distinctive character within the cultural sphere, but also on the strong presence of artistic, technical and creative skills, linked to the music field.

The diverse profiles of the ten members who, in the period analysed, made up Fator E, prove exactly that: some are closer to the teaching of music, others to composition, others to new technologies, singing, percussion, others yet to design and multimedia. This heterogeneity reflects the deliberate intention to, without giving up a strong component associated with the area of expertise (music), diversify the range of possible approaches, investing in the crossing of different perspectives and, simultaneously, seeking to encourage artistic creation and production at several levels: designing workshops and educational activities; creating and developing original technical and technological solutions; and seeing Fator E as a fully-fledged artistic ensemble, capable of creating and presenting original pieces. Important to note is, for example, the establishment of monthly meetings - the "Residencies" – with the purpose of contributing to new approaches, encouraging experimentation and stimulating internal discussion and debate on the various proposals presented.

The creation of Fator E should be understood in the light of the idea that "the educational activities are an area of programming", as the former coordinator of the Education Service, Paulo Maria Rodrigues, argued. During his interview, he stressed that the educational activities "have their own identity, audiences, their own philosophies, their own aesthetic" and refused the subordination to other areas of arts programming, following a logic of "audience development". This understanding, which combines the call for the Education Service's autonomy within the institution, stating that mediation work is also original creative work, is a central topic that cuts across the discourse of the overwhelming majority of interviewees. They see the autonomy of the Education Service and the opportunity to develop, as Fator E, approaches that are both artistic and educational as two conditions that clearly contribute to the emergence of "innovative solutions". However, this also contributes, we would say, to consolidate the particular place of the team and its members within the music field, grounded in that ability to innovate that they claim for their work.

Xavier Castañer and Lorenzo Campos (2002) draw attention to the importance of, when analysing the determinants of artistic innovation, looking at the organisational structure and seeking to understand the "difference" between the cultural organisation's actual performance and its aspirations/ambitions, trying to understand how they foster (or constrain) artistic innovation. These authors argue that the available human resources, their personal motivations and the way they are integrated within the organisational structure are decisive factors for the emergence of artistic innovation. At Casa da Música, it was possible to understand how both the multidisciplinary environment and the strong interaction between the several members of Fator E contribute to the emergence of new solutions, how their own professional/artistic experience and interests positively influence the emergence of the different approaches. It is important to highlight that many members of Fator E develop research or intend to carry out postgraduate studies in academic areas closely linked to their work at Casa da Música. When interviewed, some members also stated that this professional experience was directly reflected in their work as artists and teachers (outside Casa da Música), considering that the practice of multidisciplinary – and, as some claim, "laboratory" - work has been a strong creative stimulus. Finally, the fact that the former coordinator of the Education Service is also a musician and university teacher, whose professional and artistic experience is associated with community intervention projects not only connected to music but also to multidisciplinary artistic approaches, should not be neglected.

These different aspects, associated with the professionals' profiles, experience, motivations and integration within the organisation, are crucial to understand the factors that foster the emergence of new approaches and the innovation dynamics generated within the Education Service. As Castañer and Campos (2002: 43-44) argue, the analysis of innovation in cultural organisations should pay special attention to the background of each of the agents, particularly managers and directors (in terms of artistic and academic training and professional experience), realising how these aspects can somehow determine the strategic orientations regarding the place of the institution and foster (or not) the emergence of artistic innovation. The aspects analysed here indicate a specific set of conditions that foster practices of artistic and educational experimentation and innovation, contributing decisively to differentiate Casa da Música's cultural mediation strategies in the field of education from strategies followed by other cultural organisations.

CONCLUSION

Throughout the article, we tried to analyse the Casa da Música Education Service, starting by looking at the way its objectives and intervention strategies are structured, and then highlighting the aspects that seem to be most relevant to understand the role of experimentalism and innovation, but also of programmatic autonomy, in its activities and in the rhetoric on the basis of which it builds its own identity and seeks to gain legitimacy as a cultural and educational actor in the music field.

As we have seen, education services are today a strategic area for many cultural organisations, both because they allow implementing a programmatic view of the arts and culture as tools for social cohesion and integration, and because it is through them that the paths and reputation of the institution and its members are built. The case of the Casa da Música Education Service and the programmes it develops proves to be especially interesting as it highlights growing concerns with providing a varied offer, directed at increasingly broad audiences. The ability to structure and provide a heterogeneous offer of services seems to indicate a trend towards the increasing autonomy of this type of educational structures within cultural organisations, as the case studied here clearly shows.

In fact, while education services were traditionally intermediaries between the contact with audiences and the institution's arts programme, the research carried out on the Casa da Música Education Service found that this service develops an educational programme with a reasonable degree of autonomy, a relatively independent logic of production (in terms of human, logistic and financial resources, but also in creative terms) and strategies directed at specific target audiences, aimed at consolidating a position in the cultural market.

The centrality and autonomy of this Education Service seems to reflect the increasing complexity and hybridization of cultural mediation strategies, which largely results from the growing complexity of the cultural sector (Benhamou, 1996). The multiple forms of dissemination that today coexist, particularly in the world of music, involve a diverse set of agents that develop the work of cultural mediation in distinct institutional and organisational contexts and with very different working conditions. Cultural mediation thus tends to encompass "a universe of activities with very porous and fluid boundaries", as stated by Claudino Ferreira (2006: 71), who speaks about "a field of analysis built around a set of activities and actors spread throughout different fields of culture, organisational contexts and areas of professional activity".

As the mission, objectives and strategies of cultural organisations expand, new skills seem to be demanded from these cultural intermediaries, who are asked to reinvent their role, working methods and ways of acting. The hybrid character of the Casa da Música Education Service and its agents - Fator E - demonstrates precisely the overlapping of skills and the demands made today to cultural intermediaries: they should be (or want to be) at once performers, composers, teachers and technical experts. Some projects of the Education Service, owing to the complex artistic, technical-scientific and teaching skills they require, reflect precisely this and reveal claims for authorship, analogous to those typical of artists. In fact, a lot of the cultural intermediation work carried out by the members of Fator E - the self-called "educational ensemble of Casa da Música" - is developed at the confluence of pure artistic creation and more educational aims, such as the development of contents introducing the world of music. The predominant lines of action turn some activities of the Education Service into hybrid objects, located somewhere between a workshop, a performance, a show, and even applied research, bearing in mind the Service's active presence in academic discussion forums and its partnership work with universities and research centres.

This hybridity, associated to the multiple, flexible approaches, is one of the basic principles of the programmatic philosophy of the Education Service, and appears to be a strategy to deal with the changing environment cultural organisations are faced with today. Considering the structural changes that have been affecting the world of music, the area within which this institution is culturally positioned, we have given special attention to two main aspects: the interaction between human actors and technology in cultural mediation and the role played by the search for innovation in the work of mediation. In the programmatic strategy of the Casa da Música Education Service, these two aspects are clearly interconnected and are one of the cornerstones of the identity on the basis of which the team seeks to gain legitimacy and recognition in the field of culture. The interconnection between human and technological mediation in the design of the strategy to connect with audiences (and, therefore, attract them to music) is in fact one of the main strategies behind the Education Service's search for an experimental and innovative attitude. However, the emphasis on experimentation and innovation is also closely connected to the specific features of the organisational environment and the profiles and experience of the professionals involved, which make this service stand out in relation to most offers provided by similar structures. Regarding the professionals, we tried to show that their profiles and experience make them particularly prone to embrace an experimental attitude, focused on the search for innovation, which is largely associated with the way they conceive mediation work as creative work. Regarding the institution, the autonomy and the experimental and innovative philosophy of the Education Service is line with the mission of Casa da Música. This explains why, from its very start, it invested in the Education Service as a strategic element of that mission, providing it with a budget of its own, similar to the budgets assigned to the other departments included under the Arts and Education Management. The fact that there are no major economic constraints gives its professionals the privilege to rarely be confronted with strong limitations to the development of their ideas. On the contrary, as some of the interviewees mentioned, to have logistic and financial resources at their disposal stimulates their creativity, encouraging them to be more "daring" and to "experiment" with new types of approaches.

All together, these several factors make Casa da Música and its Education Service an especially challenging context to survey the ways in which cultural intermediation has been reinventing itself, under the pressure of a broader set of dynamics that govern the redefinition culture and its role in contemporary societies. In its uniqueness that, as we tried to show, makes it stand out in the current national context, the Casa da Música Education Service illustrates how this reinvention implies today the hybridizing dialogue between spheres that sociology for long set apart, both analytically and conceptually: between mediation and creation, between the institutional and the individual, between the human and the technological, between the artistic and the non-artistic.

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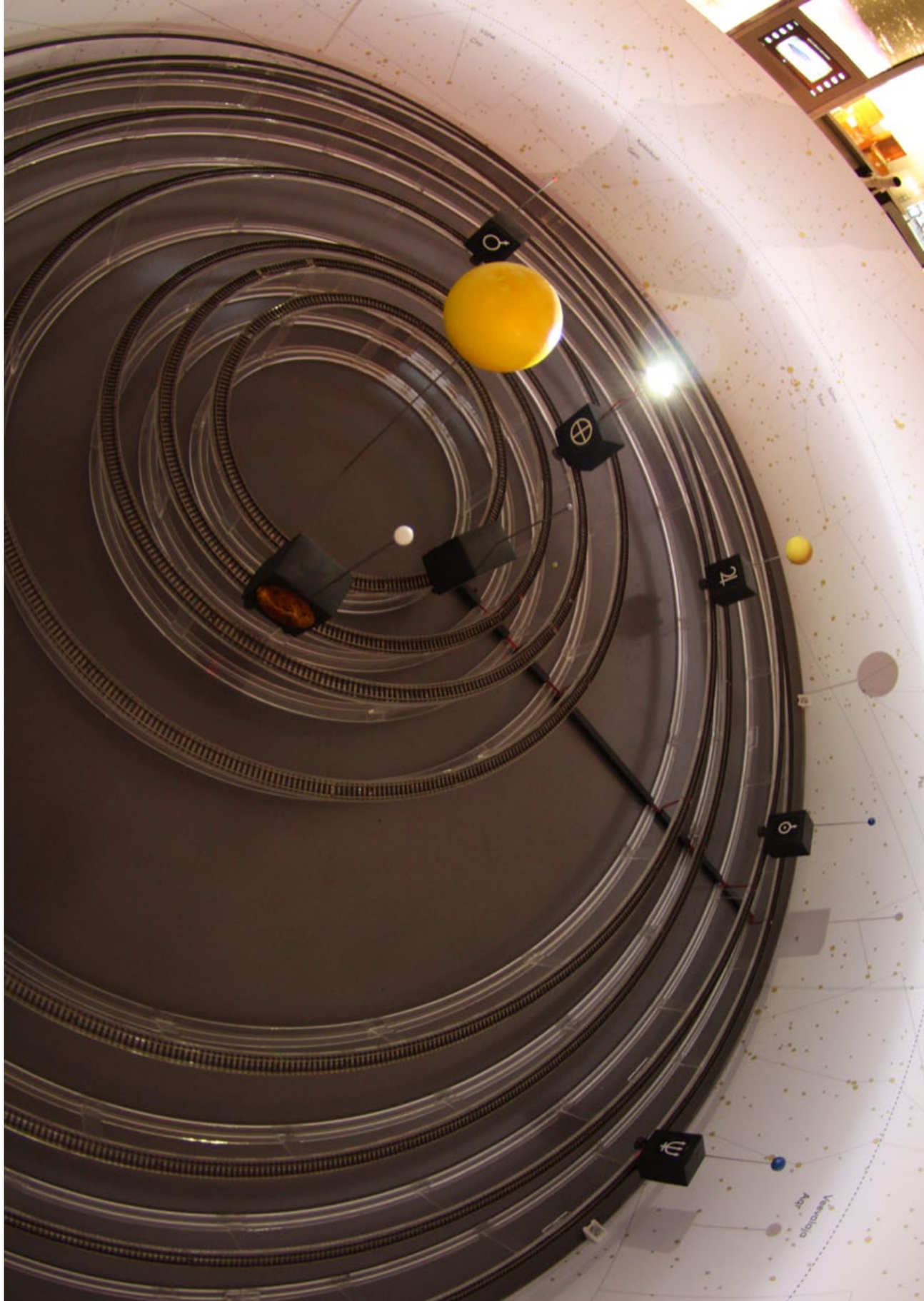

DISCUSSING THE PARTICIPATORY MUSEUM: NETWORK OF SCHOOL ARCHAEOLOGICAL CLUBS

Mário Antas[1]

ABSTRACT

In this paper we describe the network of archaeology clubs in Portuguese schools. This is a project coordinated by the National Museum of Archaeological which has as main objective the promotion of the museum collections and national archaeological heritage through a set of initiatives that involve the creation of teaching materials, temporary exhibitions, virtual exhibitions that are accessible through an online platform.

Keywords: archaeology clubs, archaeological heritage, museum, schools, education

INTRODUCTION

This paper presents a project on Network of School Archaeological Clubs in Portuguese schools under the coordination of the National Museum of Archaeology (MNA).
The museum intends to promote its collections and Archaeological Heritage through a set of initiatives that involve the creation of teaching materials, temporary exhibitions, virtual exhibitions which are accessible to all through an online platform (www.clubesdearqueologia.org).
With the advent of the twenty-first century, museums are questioning their role in society. Museums are starting to see communication as pole generator and creator of education and culture (Garcia, 2003). Schools have a role as an agent of change in society. The Portuguese school has been the scene of an increasing number of educational experiences that link a common goal: improving the education system.

It is this perspective the archaeological clubs are an importante part in the dialogue between the Museum and School. They try to approach and establish a network of cooperation between the museum and schools. This project is about linking educational institutions with a mission on non-formal education (Museum) and intuitions with a mission of formal education (schools). Despite different approaches they converge on a common goal of producing education and culture.

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NETWORK OF SCHOOL ARCHAEOLOGICAL CLUBS: KEY-CONCEPTS

Archaeology is probably one of the most fascinating scientific disciplines that brings together children, adolescents and adults.
This fascination is closely associated with the mystery of discovery and the image that the media makes of archaeology and archaeologists in general, appears as a mix of adventure, mystery, science and cultural heritage.

• As a kind of adventure treasure hunt and a great crusade in search of a lost civilization in any time or to a single object that holds the secrets of the universe. To the archaeologists is reserved the role of "hero" endowed with knowledge, courage, courage, persistence and remarkable intelligence to decipher the riddles of the past (Antas, 1999). For this image greatly contributed characters "manufactured" Indiana Jones, or more recently in the female version Lara Croft, imported directly from the videogames and the movies.

• How often arise mystery why new interpretations and new issues enigmatic monuments such as the Pre Historic Rock Art, the origins of writing, the statues of Easter Island, the mysteries of the cultures of the Mayans, Incas and Aztecs in particular, the secrets of Stonehenge and megalithic monuments in general and a whole long list of lost cities and cultures (Raposo and Silva, 1996). Students of Portuguese schools are therefore imbued with these stereotypes given by a society dominated by audiovisual culture.

• As a science, archaeology emerged as a scientific field based on archaeological methodology and application of specific methods and techniques used in the exact sciences.

• As Cultural Heritage, because as is mentioned in the Lausanne Charter (ICOMOS, 1990), "The archaeological heritage is an essential witness on the activities of the human past. Their protection and management are taken care of, therefore, essential to enable archaeologists and other experts to its study and interpretation on behalf of and for the benefit of present and future generations."
Being the social image of Archaeology recognized in society, archaeology clubs do not have to go a great way for an initial motivation of students. The greatest difficulty will be to demystify the social image of archeology, and motivate students for technical and scientific activities of the "true" archeology.
The archaeological clubs can be a way to "open a new cycle in the teaching of history and archaeology" (Antas, 1999, p. 215) .

MAIN GOALS OF NETWORK OF SCHOOL ARCHAEOLOGICAL CLUBS

The network of school archaeological clubs has two major objectives. On one hand, promote effectively the collections of the MNA, thus contributing to a social awareness about the importance of preserving the archaeological heritage. On the other hand, archaeology clubs are designed to allow new forms of learning for pupils. An Archaeological club can give an impetus to the school through interdisciplinary approach, contributing by this way to an improvement of the teaching-learning process. The objectives must be set, taking into account the annual plan of the school and the socio-cultural context in which it operates.
With regard to educational objectives, the club will serve to adapt the democratization of education to the heterogeneity of the school population, thereby contributing to the integration and motivation of students within the school reality. On more specific inter-personal relations, the club will serve as a form of innovation, changing pedagogical practices (Franco, 1998). At the level of student-centered pedagogy, the club can you offer another way of learning "learning by doing", which focuses more practice than theory, trying to motivate students to school. On the other hand, the student tries to raise awareness and recognize the importance of their work at the club. Thus reinforces their self-esteem. It is intended that the club act to motivation and a way to awaken the student to knowledge.
On the scientific level, the club will enable or reinforce interdisciplinarity between various school areas (such as history, geography, Portuguese language, science, biology, geology, computer science, visual education, among others). More specifically, the main objective is to explain to the students the true meaning of archaeology as a scientific discipline.
Through archaeology, we can build the big puzzle of fragments of the history of mankind. The club uses various learning methods that aim to live in history through their testimonies, allowing students to contact with archaeological materials and other documents rather than one based solely on theoretical textbooks.

ARCHAEOLOGICAL CLUBS: HOW DOES IT WORK?

IN THE NATIONAL MUSEUM OF ARCHAEOLOGY

The ultimate goal of the National Museum of Archaeology should be the same archeology "to be an instrument of memories, recorded in material artefacts" (Raposo, 1997: 86).

In this sense and a Museum should also produce historical syntheses, to enable its users to an overview of the archaeological richness and variety in Portugal (Raposo, 2003).

Museums have the following functions:

a) Take an active role providing coordination between the schools involved;

b) Provide educational materials about the collections of the museum and archaeological subjects considered important for the dissemination and understanding of "nature fragile and nonrenewable" (Letter of Lausanne, 1990) of the Archaeological Heritage;

c) Create a virtual space, a database where all project participants can exchange experiences, ideas and educational resources.

d) Organise in partnership with schools, conferences, debates and small thematic exhibitions about archaeology, archaeological or other multidisciplinary issues related to the themes developed in the club.

e) Organize and allow the participation of schools in all educational activities in the museum (guided tours, workshops and the workshops, exhibitions, when previously agreed between both parties).

f) Establish a center of educational resources (at a later stage of the project).

g) Involve other museums of archaeology, in a more advanced stage of the project, to join a network to support schools in their region and contribute with educational resources to the virtual platform.

As Paul Bahn (1997) refers to "the ultimate goal of archeology - if it has to have some sense or justification - must be the communication of their findings, not only to students and colleagues, but above all, to the public."

Therefore archaeological clubs can be a more effective way for the museum to reach to schools in a different way and pro-active way of preserving the archaeological heritage.

IN SCHOOLS

The organization of an archaeological club in a school depends on several factors. Depending on how the school decides to organize the club (to be approved by the school board), it will need a physical space within the school to work. This space may be a dedicated room, a multipurpose room or a classroom, where a certain time to perform the activities of the club. The question of resources available (human and logistical) is central since the size of the club and its activities are directly dependent on these resources involved.

WHO MAY BELONG TO THE ARCHAEOLOGICAL CLUB?

All Students at the school how have interest or curiosity in archaeology.

HOW TO ORGANIZE A CLUB OF ARCHAEOLOGY?

The club must have an organizational structure which allow the students to work according in different areas:

a) Areas of scientific work coordinated and planned by teachers that focus on specific issues addressed by the curricula of history or another discipline. These working groups activities promote contact and handling practices of "materials" of the archaeological period that each group studied. The working group should be used as a way to create and strengthen relationships between teaching student-student and student-teacher. For example, a working group on pre-history in Portugal composed of students from 7th grade and 10th grade, where students in higher level teach others through a process similar to tutoring. This group might be called the "rock group" would study the monuments (Regional Archaeological Heritage) located in the geographical area of the school. The same logic would apply to other study groups such as "The Legion" that would study the Romans, the "Democrats" who would study the Greek civilization and a whole other set of groups that may provide planning and creativity. This would be a way to motivate students for the school. These working groups would also be responsible for the organization of activities planned in conjunction with the teachers involved in the project.

b) Area of practical activities promoted by the club members for the school and community. Archaeological club members organize field trips to places with archaeological interest (archaeological sites, museums). They can also organize activities such as exhibitions of archaeological material and recreations of historical events. The exhibitions are mainly intended to show the school community and the local community the archaeological materials.

c) Area of communication and information. In this area could be developed activities that relate directly to journalism. The club could have a newspaper which disclose their activities. This area could also be a collaboration with teachers in the area of computer science. Students could make a website or a blog about the archaeological club activities. Besides the use of new technologies is also a way to captivate students.

In summary, the main activities of the clubs go through archeology in schools to encourage students to develop research, organize lectures and discussions and to promote exhibitions and visits to archaeological sites and museums, an approach to develop skills in the areas of communication, Knowledge, Education for Heritage and Culture

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PROPOSALS FOR ACTIVITIES PROPOSALS FOR ARCHAEOLOGICAL CLUBS IN SCHOOLS

This guide gives several suggestions for activities that can be developed in archeological clubs in schools.

a) Activities aimed primarily of students

- Archaeologist for a day: To allow students contact with the various aspects of field and laboratory archaeological science;

- MMS visits: study visits to Museums, Monuments and Sites (MMS)

- Laboratory of Archaeology: research about archaeological sites in the area of school or on the great "mysteries of archeology" or on other national sites with archaeological interest (Coa, Escoural, Lapedo, Conimbriga, Milreu Miróbriga, Sanford, Briteiros, Panóias, megalithic monuments ...) and international (Pompeii, Atapuerca, Lascaux, Stonhenge, Altamira, Bath, Great Pyramids of Egypt .....);

- The prehistoric man did. And I? Develop practical activities about technologies of prehistoric man;

- Journal of the Stone: Draw up a newspaper, wall newspaper

- Working with the collections and exhibitions of the museum MNA

- Learn ... playing: Create or play educational games on archaeology

- Reporter of other times: Develop short videos or other type of audiovisual production about archaeology;

- AA = Arts and Archaeology: Developing theater, dance, cinema; Produce and assemble artwork (drawings, comics, postcards, stamps, paintings, miniatures, etc.), sculptures or other forms of communication on issues of archaeology.

b) activities aimed at teachers

- Provide specialized training on general themes of archeology and relaate it to school curricula.

- Promoting meetings for planning and preparation of joint activities.

c) activities directed at the whole school community

- Archaeological Club: Promoting an online platform where participants can share the teaching materials developed;

- How was the past ... Make and historical-archeological Festival: reconstruction of environments focusing on archaeological evidence and where possible relate them to the MNA collections or other museums and archaeology;

- Arkeotube: Create a YouTube channel about archaeological clubs in schools to show thework of different school archaeological clubs;

- Celebrating Archaeology: Organize your day or week of Archaeology!

- The Heritage is all! Promote local civic actions about Heritage, as a way to involve the community, calling for their participation.

- Annual meeting of Archaeology Clubs: organize an annual meeting of the Archaeological Clubs, to present the most relevant activities organized by clubs.

ONLINE PLATFORM

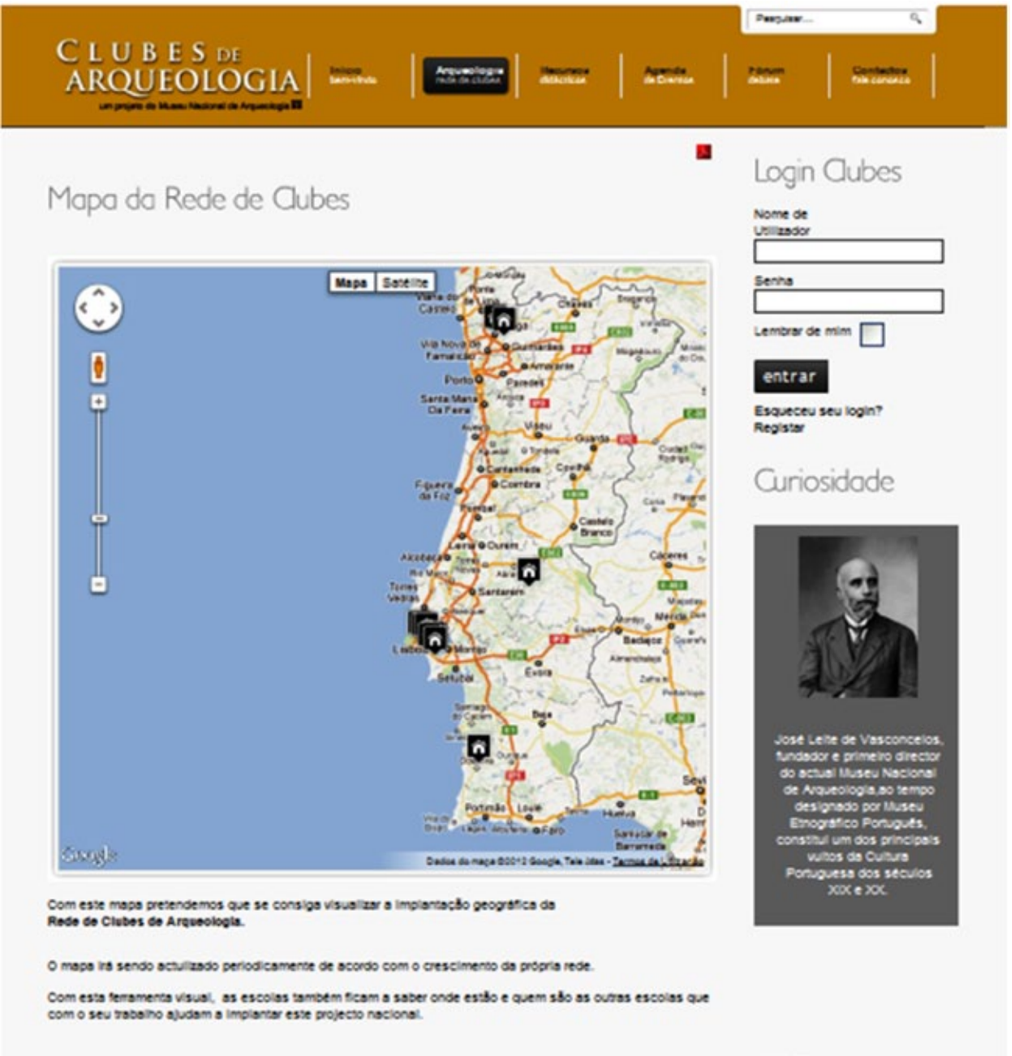
An online platform was create to improve the communication between the museum and schools (www.clubesdearqueologia.org). This interactive platform is a space for exchange experiences among all the participants, and a place to share online educational resources in the field of archeology.

Fig 1: General view of the front page of the l Archaeological Clubs

This platform is organized into several areas. It has a main menu with six tabs. In the first named top there is a menu with two areas. The first area is dedicated to the National Museum of Archaeology and presents a short film about the history and mission of the MNA. The second area is dedicated to institutional partners that allow the operationalization of the project in practice.

The second tab is dedicated to the network of archaeological clubs an is organized in three areas: participating schools, area reserved for each school, how to join the network of clubs archeology. In the area of the participating schools, there is a map of Portugal with the location of the participating schools, as shown in figure 2:

Fig. 2 - General view of the map of Portugal with the location of the clubs of Archaeology



In the specific area of each school, you can have access to activities that the club had developed. The reserved area for schools will serve precisely to each school to share information that want to publish in the online platform. The area devoted to membership in archaeological clubs provides an online form, allowing quick access to the network of clubs archeology.

The third tab is dedicated to educational resources online and is organized into four areas or categories: chronological periods, archaeological materials, exhibitions and themes. In chronological periods, the MNA provides a feature article with the main features of each period from the Paleolithic to the modern times. The category of archaeological material is dedicated to specific articles of the culture archaeological material such as the bifaces, slate plates, among others. The part dedicated to exhibitions, presents articles about MNA exhibitions or virtual exhibitions. Finally there is a part devoted to topics of great themes of archaeology, such as Neanderthal man, the pyramids of Egypt, human evolution, megaliths, and others ...

The fourth tab refers to a schedule of events, where to put the main activities of various clubs and archeology own MNA.

The fifth tab opens a forum for discussion among all members of the network of clubs (museums professionals, teachers or students). Finally a sixth tab contacts are listed allowing a contact and feedback about network of archaeological clubs.

NETWORK OF SCHOOL ARCHAEOLOGICAL CLUBS: THE PROGRESS MADE AND THE WORK TO THE FUTURE

The network of School Archaeological is a project under construction, more than that: is a project always under construction. The first actions related to the project were developed in 2011. The process of establishing partnerships with schools began in June 2011. The Launch of the online platform took place between October and November and passed various stages of planning. From working with the web designer to find technical solutions that would allow a better match in terms of interactivity of the scientific content of the platform to the usability of those who visit the page. After registration of the domain and the tests made on the platform, finally the platform was online, precisely on November 29. The beginning of the activities of the Museum and schools in online platform began from the first moment. As a platform for continuous use is depending on the introduction of the contents by the various partners. The maintenance and updating of the platform is performed by MNA and schools. Each school is responsible for managing its area on the platform by placing news in a chronological order. Club members from each school can also produce articles in the field of archeology that are available on the tab of the platform dedicated to teaching materials. The Museum is responsible for managing the platform and especially for producing learning content that are available on the platform.

In addition, the museum promotes other activities to disseminate archeology in schools. Apart from lectures and educational activities, the Museum developed a didactic exhibition in order to be itinerant. Named "a look at the past", this didactic exhibition consists of archaeological objects from the collections of the MNA. The main objective is to try to trace the evolution from the Paleolithic to the Middle Ages with a variety of objects from the Paleolithic through the Roman building materials, up to objects used in the Middle Ages.

In 2012, a second phase of the project, the MNA is establishing a network partnerships with other museums, as the network of clubs archeology has a nationwide deployment. The partnerships with other museum institutions allow this network to be able to support schools in a more effective way.
Finally, in 2013, the network intend to became international, stabiblishing of partnerships, particularly with Portuguese schools worldwide. In this sense, some contacts have been made to bring this network to East Timor and Mozambique.

Fig. 3 - Appearance partial teaching resource dedicated to the Paleolithic in the online platform of the Network of clubs archeology

GENERAL CONCLUSIONS

The network of clubs Archaeology is a project for the dissemination of archeology as a science. This project has its theoretical basis in three principles:

1 - Principle of transversality of the archaeological heritage stated by Luis Raposo (1997, 2009) recognizing that the archaeological heritage is "the most democratic heritage " (Raposo, 2009, p. 76), because:
"The archaeological exist everywhere, from the village to the city, literally under our feet, and fill out an exceeding broad range of social expressions, ranging from liturgical common instrument to the implement, the rough stone wall built in the dry finely lacy stonework or even the smallest mobile object to the megalithic monument, the fort and castle "(Fox, 2009, p. 76).

2 - Principle of musealization of archeology. Cristina Bruno define as a "process consisting of a set of factors and procedures that allow portions of the cultural heritage become an inheritance, as it is something of preservation and communication" (Bruno, 1996, p. 67-68).

3 - Principle of participatory museum defined by Nina Simon (2010) as: "place where visitors can create, share and connect with each other around the content. Create means that visitors contribute their own ideas, objects and creative expression to the institution and to each other. Share means that people discuss, take home, remix, and redistribute both what they see and what they make during their visit. Connect means that visitors socialize with other people – staff and visitors – who share their particular interests. Around content means that visitors' conversations and creations focus on the evidence, object, and ideas most important to the institution in question" (Simon, 2010, p. ii-iii)

More than an innovative educational experience, it is a way of reconciling formal forms of learning (school) with non-formal (Museum).
With the Network of School Archaeological Clubs , all parties can gain huge
benefits:

a) The National Museum of Archaeology can take a leading role in education for the dissemination of Archaeology and Heritage, involving civil society.

b) The mediators / educators of the museum can share educational experiences with school teachers.

c) Schools benefit from a new dynamic and disseminate innovative pedagogical practices.

d) Teachers delevop a different way of teaching and a new dimension in a pedagogical relationship with students.

e) Students can discover a new dimension in the school and a new way of learning. They feel more motivated to learn and develop working methods and new knowledge without having to be studying the traditional method.

So we can win a new generation with new skills to preserve and defend the heritage in general and archaeological heritage in particular.

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LEARNING MUSEUMS AND ACTIVE CITIZENSHIP
The Educational role of Museums in society

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How can museums undertake the democratic challenge of being relevant for citizens in the 21st Century knowledge society? The Danish Agency for Culture has developed a dynamic framework for transformation of museums, based on developing the educational role of museums in society.

LIFE LONG LEARNING

Cultural competences from a Lifelong Learning perspective are basic needs in the 21st Century globalized and culturally diverse knowledge society. Museums find themselves with new challenges and opportunities – to stimulate learning and personal development, and to explore issues of identity and the value of culture itself. Museums have special potential for self-directed, free-choice learning, respecting diversity, and multiple viewpoints to take full advantage of culture within a democratic society.

RESEARCH AND EDUCATION

The Danish Agency for Culture develops frameworks for museums to meet new needs and improve professional development according to the Danish Museum Act, which is closely connected to ICOM´s definition of museums;
"A museum is a non-profit, permanent institution in the service of society, and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment."

The Danish museum act has five pillars; collecting, registration, conservation, research and education. To improve the educational role of museums in society, new initiatives are focusing on research and education and the interplay between these two pillars. The value of the Museums educational role in society is based on meta reflections, on research- and research based knowledge that museums are producing and handling.

CULTURAL DEMOCRACY

The aims and objectives of the Educational plan for Danish Museums are to develop frameworks for cultural Democracy. Focus on the Educational plan is on making heritage an active recourse in society by developing the Educational role of museums in a lifelong learning perspective.
The Educational plan has been part of the government programme, Culture for all, since 2006. The Educational Plan is based on a report on Education in Danish Museums, published by the Ministry of Culture in 2006. Based on the recommendations in the report on Education in museums, the Government decided to spend money on the Finance Act from 2006, 6 million Euros annually to develop the Educational role of museums and 5 million Euros annually to compensate for the Free Entrance for children and young people under 18 years old and Free entrance to The National Museum and The National Gallery of Denmark, aimed at providing cultural democracy.

NEW PARADIGM FOR KNOWLEDGE

Recommendations and initiatives are not carried out to change the complexity and diversity of the Danish museum culture. The purpose of the Educational plan is to strengthen the professional development of the educational role of museums in a rapidly changing society. The Educational plan therefore is focusing on new and higher standards in terms of Education and Research. The paradigm-shift taking place in society from an industrial society changing into a knowledge society is closely connected to the needs and demands for education. The shift has to do with the changes in access to knowledge that have changed dramatically, mainly because of the development of digital technology and social media. But it is also necessary to include the new concepts of knowledge and acknowledgement of different knowledge systems. This also means handling of interdisciplinary knowledge and acknowledgement of local, site specific knowledge. Today's knowledge society is building on social and global complexity. Dynamic Educational Systems, responsibility for your own learning and self directed learning are in the centre. Formation today is based on cultural consciousness, communication skills, media consciousness and social competences. The paradigm shift in concepts of knowledge and leaning in contemporary society, demand transformation processes of museums requiring museums to become learning organisations. Transformation of the educational role of museums in society focuses on museums as social learning spaces for knowledge, producing processes and the creation of new knowledge.

CITIZENS PRECONDITIONS HAVE CHANGED

Citizens preconditions have changed, today education is a common project between citizens and museums – museums and the surrounding society. This is a shift in expectations and demands of museums and a change in focus from mainly protecting heritage, while today the museums and the Agency for Culture have a strong focus on how Culture and heritage can be an active resource in society. Museums are in a unique position to facilitate lifelong learning, in developing multiple narratives about what culture means in contemporary society and thereby providing Active Citizenship.

ACTION POINTS

The Education Plan for Danish Museums has been being implemented since 2007. The plan has seven action points:

- Innovative development of Education in Museums from a User perspective.
- Research in Education in Museums.
- Education and Training.
- Museums and Education.
- User Studies.
- Evaluation and Knowledge Sharing.
- International experience exchange.

The plan has been implemented through funding programmes museums can apply for, as well as national initiatives. It includes support for training programmes and international seminars for The Danish Museums Association. The plan is dynamic and flexible and new knowledge and results from projects and surveys have been adopted to the plan as new criteria and priorities for funding and as new initiatives on a national level.

FUNDS COVERING THE ACTION POINTS

Among the initiatives related to the action points are five findings covering the action points; Innovative development of Education from a User perspective, Research in Education in Museums, New Educational Programmes in Museums, Qualitative User Studies and findings for International studies, Training and Knowledge Exchange. The Agency for Culture together with the Advisory board have prioritised projects with emphasis on the process and learning partnerships, user involvement, and the project with young people 13-15 years old instead of focusing on products to support new collaborative- and interdisciplinary skills among museum staff and therefore sustainability.

PROJECTS & CASE STUDIES

350 projects have received funding. The same Project can receive funding from different funds. Every year the Agency for Culture supports 50 projects. The citizenship project is based on collaboration between museums and universities, and focuses on how museums can contribute to the development of Citizenship competences through their exhibitions, curatorial practices and dialogue based educational programmes. The project's theoretical framework is based on the Russian literature critic and philosopher Mikhail Bakhtin (1885-1975) and defines active Citizenship in terms of dialogue, multi vocality and self reflection. The ten institutions in the project have based their work on case studies in each institution, and worked with projects like "Looking at Art from new perspectives", "National and cultural identities" and "Sustainability in design and society". The case study "Looking at Art from new perspectives" took place at the Danish Art Museum for the neoclassical sculptor Bertel Thorvaldsens, and was based on a programme where the students were developing new titles' for the exhibited sculptures in the museum. An example was "The Greedy Angel". This project focused on developing the student's language skills and their understanding of art, religion and contemporary intercultural challenges. The aims for learning outcomes from the project were:

- To develop critical and analytical competencies.
- To develop capacity to change perspectives.
- To develop identities and respect of cultural diversity.

In other words to develop education in art and culture, which contributes to the development of reflective and creative citizen participation in democratic societies.

The second phase of the project is based on how museums can curate exhibition from a citizenship perspective.

Another project, *Interface,* is based on developing partnerships between Upper Secondary /High schools and museums. The project is based on 50 partnerships where museums and educational institutions develop exhibitions together in learning partnerships developing both institutions in terms of scientific interdisciplinary learning and research as well as the organizational changes necessary when knowledge institutions are in learning partnerships with other knowledge institutions.

Another project named *Learning Museum* is based on collaboration between museums and Teachers Colleges of Education and the project aims at developing teachers' skills in using museums as part of their long term tuition. The project is based on partnerships all over the country and new generations of teachers are preparing to include museum educational programmes in their long term tuition. The project has generated a lot of bachelor thesis from students on how to explore educational resources in museum.

MUSEUMS LEARNING POTENTIALS

As a strategic tool to develop the educational role of museums and strengthen collaboration between museums and educational institutions The Agency for Culture has made a national survey on educational programmes and activities in Danish museums. The Objective of the survey of educational programmes in Danish museums was to examine how museums understand and practice educational programmes and pinpoint the challenges museums are facing related to a professional handling of their learning potential in the knowledge society of the 21st century. The survey was based on a digital questionnaire and divided into the following areas:

- Educational Programmes.
- Educational Resources.
- Users of Educational Programmes.
- External Collaboration.
- Strategic Considerations.

The conclusions from the National survey on educational programmes in museums targeting primary schools and secondary schools are the following:

Museums are knowledge centres and alternative learning environments and constitute **a valuable resource in the 21st century knowledge society.**

Educational programmes in museums are **interdisciplinary and embrace a wide field of different learning styles characterized by being problem oriented and practice related.**

Educational programmes are based on museums` scientific responsibilities and research in cultural heritage and natural science and thereby **correspond to the main areas of educational institutions.**

Educational programmes in museums are characterized by **high scientific standards and social engagement.** Educational programmes in museums can constitute an essential supplement to the long term tuition of educational institutions.

The national survey on Danish museums educational programmes, resulted the following recommendations for museums:

- Develop specific objectives for educational programmes, as part of educational strategies.

- Develop collaboration with educational institutions in developing educational programmes.

- Develop Educational programs for all educational institutions from primary schools to adult educational institutions, with awareness of meeting objectives and curriculums of educational institutions.

- Develop Digital learning resources, as part of their educational programmes.

- Develop Systematic evaluation practice related to educational programmes.

- Develop Supervision of pupils and students in relation to project work.

- Develop Trainee service for students at colleges of education as well as universities.

- Facilitation of Educators from educational institutions.

- Collaborate with universities to strengthen relationships between research and practice related to learning in museums.

THE VISION

What the agency for Culture has developed is that Museums constitute a central dimension in all Danish children's and young people's development and education. And the Mission is to qualify and develop educational programmes in all museums and to strengthen collaboration between museums and educational institutions.
It is the aim of the Agency for Culture that Educational Programmes in Danish museums to make an important high quality supplement to all children and young people's formal education. Museums, Educational institutions, other cultural institutions and Political decision makers on a local and national level are important collaborators in developing a shared responsibility for the development of the educational role of museums in society. The Agency for Culture has had as an immediate response to the survey and together with the museums has established a national Network for Museum Education.

DIGITAL EDUCATIONAL PROGRAMMES

The Agency for Culture is collaborating with the Ministry of Education on a digital platform: www.e-museum.dk, for digital Educational Resources from Danish Museums. Evaluation of the platform has been done by researchers from The Danish University of Education / Aarhus University. The evaluation has caused changes and adjustments and because of the lack of IT-didactic competences in some museum, projects have been able to apply for money to develop projects to higher standards with professional supervision. The platform is part of the Educational miniseries platform for digital resources for teachers. All the museums Digital educational material is available and the heritage Agency has yearly funds to develop new material. New initiatives are taking place at the moment to develop a strategy connecting the e-museum platform with the national museum education platform and to develop a model for quality insurance and updating of digital resources.

RESEARCH IN MUSEUM EDUCATION

As part of the National Strategy for developing the Educational role of museums, the heritage Agency is working on a National Centre for Research in Museum Education to strengthen Danish research and collaboration between universities and museums on Museum Education and to create a strong relationship between research and practice as well as providing knowledge on international research in the field.

NATIONAL USER SURVEYS

Another important initiative is the national survey of users in Danish museums. The Agency for Culture has initiated the project together with an advisory board of representatives from Danish museums, Danish universities, The Association of Danish Museums and representatives from other cultural institutions in Denmark. From 2013, not only museums will participate in the survey, but 50 other cultural institutions as well, like universities and Art Galleries, will join, and will be committed for the next two years.

The Objectives of the national User survey are:

- To establish a systematic national overview of users of Danish museums.

- To use the results as material for local and national analyses and initiatives.

- To give every Museum an overview of their specific users and strategic tools to develop relationships with their users and non-users.

- To form a basis for the museums to compare users and collaborate on exchange of knowledge and experience.

Alongside the national user survey, the Agency for Culture has conducted three other surveys: a survey of the Danish Museums' website users; a survey of young non-users and users of Danish museums; also as part of the educational plan, a survey focusing on the barriers for young users in Danish museums.

KEY RESULTS FROM USER SURVEYS

Some of the most important results from the national user survey, the web user survey and the young people user and non-user of museums survey are the following:

- Women use Museums more often than men.

- Museum Users are satisfied with Museums.

- Young people seldom use museums.

- Citizens 50+ years old are using Museums the most and are the most satisfied museum users.

- 30% of museum users have an academic background, only 6% of Danish citizens who are more than 15 years old have an academic background.

- Citizens with low and vocational educational backgrounds seldom use museums.

- Using museums are social events, only 7% use museums alone.

- Museum Users want active participation.

- Museum websites are primarily used to check opening hours and exhibition programme.

- Young people have bad museum experiences from school visits.

Based on the results collected during the past three years from 180 exhibition places with 65,000 citizens answering every year, the survey also shows what constitutes as a positive museum experience;

1. Exhibition:

Learning potentials, Themes, Design and Atmosphere

2. Engagement and reflection:

Active engagement, intergenerational offers, events, variety in educational offers, space for reflection and contemplation

3. Service:

Information when buying tickets, signs in the museum, communication on exhibitions

4. Practical matters:

Parking, accessibility with car, signs to the museum

5. Shop / Café

6. Public transport

MUSEUMS USE OF DIGITAL MEDIA

The Agency for Culture recommendations for museums, based on the survey of citizens use of museums digital media and websites are the following;

Strategic work on developing digital education and communication on the web.

Web sites are an equal part of professional museum work. Develop real content on websites. Websites must be relevant to broader diverse groups of citizens. Citizens must meet museums on both digital and analogue platforms. Museums are the sum of analogue and digital platforms.

An example of how to develop new projects including digital media is The Danish national museum, who developed a project to attract young women to their collections and archives through facebook, with the project; Flirt, philosophy and Facebook.

LEARNING STYLES / MOTIVATIONS

After three years the national user survey has been evaluated and a new shorter questionnaire has been developed with the aim of developing new tools to rethink the museums physical space, since museum experiences are based on social learning. This means we have collaborated with the American musicologist John H. Falk on how to identify motivation and learning styles in museums. Below are the six different learning styles / motivations we have included in the new questionnaire based on our work with John Falk and staff at Danish museums;

Recharger - I am visiting the museum to recharge my batteries and find peace and time for immersion. They make 14% of users of Danish museums.

Professional/Hobbyist; I'm visiting the museum due to a specific, professional interest. I take a critical view of the exhibition and professional communication of the museum. They make 13% of users of Danish museums.

Experience seeker; I'm here to experience the museum and focus on the most conspicuous things. I don't need to see the entire thing to get to know the museum. They make 23% of users of Danish museums.

Facilitator; I'm here to ensure that the people I'm with have a good time. My main priority is that my companions find the museum interesting. They make 10% of users of Danish museums.

Explorer; I'm curious and interested. I'm visiting this museum to acquire new knowledge and be inspired. They make 33% of users of Danish museums.

Tag-along – I'm primarily visiting the museum because I'm in the company of others who wanted to visit the museum today. They make 7% of users of Danish museums.

Beside the new kind of questions in the questionnaire we have also included a question on citizen's cultural attachments, we have developed possibilities to answer digitally and, and we have translated the questionnaire into eight languages, to develop more knowledge about what international users think about Danish cultural institutions. The languages for the questionnaire are; Danish, English, German, Spanish, Russian, French, Polish, Arabic, Chinese.

RECOMMENDATIONS FOR MUSEUMS

The Educational plan for Danish Museums is a framework within which to explore and develop the contemporary role of inclusive museums in a knowledge society. The Agency for culture has developed recommendations based on the experiences and learning outcomes from initiatives in the educational plan with focus on how museums can develop as democratic knowledge centres and social learning spaces, focusing on the museums role in society, the museums role for citizens and the museum as an institution.

SOCIETY

To address vital problems and possibilities in contemporary society.
Promote debate and social interaction between diverse groups.
Develop consciousness on global influence on local issues and decisions.
Initiate long term learning partnerships with external partners.

CITIZENS

Generate new knowledge which has relevance and relates to citizens everyday life.
Stimulate curiosity and imagination and promote personal reflexion and capability of critical thinking.
Create possibilities to investigate and reflect values, and thereby contribute to develop and challenge identities.
Contribute to handling complexity and uncertainties and thereby promote motivation and action.

INSTITUTIONS

Develop into dynamic learning organisations, building on strategic resource development of staff with specialized knowledge and competences.
Rethink and challenge institutional preconceptions.
Strengthen communication and educational competences and establish learning partnerships with local communities, companies, cultural and educational institutions.

DEVELOPING A DYNAMIC FRAMEWORK

The Education Plan for Danish Museums is a strategic tool in continuing to develop the educational role of museums in Denmark. The transformation requires new professional standards and professional management in museums based on always posing the question "why?" and focusing on knowledge and experience, inclusiveness, participation, active engagement, interplay between local and global developments, being provocative, looking outward, being dynamic, multi voiced and pluralistic. The continuing development of a relevant framework for sustainable museums is based on respect for cultural diversity, intercultural dialogue, interdisciplinary approaches, social inclusion and human rights. Article 27 from the Universal Declaration of Human Rights states everyone has the right to freely to participate in the cultural life of the community, to enjoy the arts and share in scientific advancement and its benefits. Museums can support this article by developing innovative access services and can play a key role in bringing these about through quality formal, non-formal and informal learning opportunities. This approach means Museums can support positive social change.

http://www.kulturarv.dk/english/publications/publications-in-english/

MUSEUM COMMUNICATIONS

Maria Vlachou

HOW DO MUSEUMS COMMUNICATE?

Kenneth Hudson, the founder of the European Museum Forum, which every year attributes the European Museum of the Year Award, once said: "Which museums will survive in the 21st century? Museums with charm and museums with chairs."

Let´s think a bit about the chairs, both in a literal sense (people do get tired in museums) and in a metaphorical one (people need to feel welcome and comfortable in museums). The discomfort may be physical, but also psychological and intellectual. Once museums realise that their sustainability is closely associated to people, then they need to start thinking and acting in concrete terms in order to make things happen, in order to create, build and maintain a relationship which is crucial for their present and future. And, like in every relationship, good and effective communication is fundamental.

Although words like 'people', 'audiences', 'communities', 'visitors' form part of the majority of museum professionals´ vocabulary, the distance between saying and doing is, in many cases, still very big. We say what sounds good and correct, but our actions (or lack of them) show that we are either not that sincere or willing or conscious of their importance and the need to make them happen.

John Cotton Dana, the visionary director of Newark Museum, wrote in 1909:

"A good museum attracts, entertains, arouses curiosity, leads to questioning and thus promotes learning. (...) The Museum can help people only if they use it; they will use it only if they know about it and only if attention is given to the interpretation of its possessions in terms they, the people, will understand".

There is no doubt that museums have come a very long way; and people with a vision, like John Cotton Dana, have left marks, have influenced the course of things, have pushed forward for new ways, new meanings, new practices. But one should also admit that, more than a century after Cotton Dana put common people in the centre of museum practice, we´re still struggling with very similar issues.

There have been real developments in the relationship of museums with society. Once they managed to move away from worshiping the object and realised they are dealing with people and that their existence depends on them, they repositioned themselves in order to make that relationship more meaningful. First, they started telling stories (they were 'about' people). Then, they told stories using a language most people would understand (they were 'for' people). Nowadays, they invite people to help choose the stories that are going to be told (they are 'with' people).

Still, the attempt to open museums up and make them as welcoming as possible for people of all backgrounds, needs and concerns is once again today facing strong resistance from those who feel that any such effort is equivalent to "dumbing down", it´s an attempt against the sanctity of spaces which exist for few 'illuminated' people, who seem to be the only ones who 'deserve' the right of access, the right to quietly contemplate and thus become better people.

I don´t share either the attitude or the concerns of those who see museums as sanctuaries. Museums can be many things to different people and that´s how it should be. And this is not an easy task.

John Holden, in his essay Culture and Class, reflects on the development of the relationship between cultural institutions in general and people and describes the attitudes adopted in the following way:

He talks about cultural snobs - embracing certain forms of artistic expression and conditioning access to them;
cultural neo-mandarins - wishing to share their enthusiasm, defending access for all, but wanting to be the ones to define what quality culture is;
Neo-cosmopolitans - feeling at ease with the different cultures, opening up the definition of what quality culture is, ready to share with representatives of those different cultures the responsibility of managing the institutions.

Nowadays, we can find museums under all three categories. Change is slow. John Cotton Dana´s 'tomorrow' is not exactly here yet. But there is a natural, and inevitable, course of events. There are a number of museums around the world, museums of all sizes, in all continents, in big and small places, which have become conscious of the need to put people at ease – physically, psychologically and intellectually - and to involve them. Sometimes, this means big, sophisticated projects. But all too often, it´s only small gestures that make a whole difference in this process.

How do museums communicate? The first thing that probably comes to one´s mind is "exhibitions". Through objects, texts, films, etc., complemented with educational activities, museums tell stories, share knowledge, arouse curiosity, take people on new discoveries. Or simply make them feel stupid. Or bore them to death. It all depends on their attitude, their willingness (or lack of it) to communicate with people who know nothing, who might have a different opinion or different questions and concerns regarding a given subject, who want to be informed but not necessarily to become experts, who search for an elevating experience or simply for fun.
Exhibitions have always been the core of museum practice in what concerns communication with the outside world and they raise a number of issues regarding intellectual access. But before one gets to them, there are a number of other points to consider which determine the way the relationship will happen... or not. They should all be seen as points of communication. Let´s consider some rather common situations.
Before visiting, does the potential visitor feel welcome when:

- The museum website is not updated?
- The language used in it is not appropriate for the general public (people with no specific knowledge on the museum collection)?
- Museum staff emails are not made available?
- No one is answering the phone?
- There is no practical information that would help one plan his/her visit?
- Timetables only suit school visits?
- Ticket prices are not flexible enough to respond to the needs of different target audiences, both individual visitors and small or big groups?
- There is no public transport or parking facilities or information as to how to deal with the lack of these services?

Once the visitor is there, does he/she feel welcome when:

- The museum website is not updated?
- There is no signage indicating / identifying the museum?
- The museum entrance is not physically accessible?
- The museum is closed, contrary to the announced opening times?
- Front-of-house staff are in a bad mood or poorly informed and thus unable to pass information about whatever is going on in the museum?
- There is no efficient orientation inside the building?
- There is no adequate physical access to spaces and exhibits?
- Labels are too high or too low, when letters are too small, when the contrast between letters and background turns texts illegible?
- Visitors are closely followed by guards?
- Visitors are confronted with rules no one is able to explain?
- There is nowhere to sit down and rest or have something to eat?
- Toilets are not clean?

Just a few questions through which I am trying to raise the following points:

- There are a number of rather simple gestures, that don´t necessarily involve more investment, which reveal whether we are sincere in our efforts to welcome people;
- Practical and psychological barriers are as important as intellectual ones;
- People don´t come to museums to become experts on a subject. They come to enjoy themselves, to get surprised, inspired, motivated. They come to feel good. They come to feel great.

Most of all, what I am trying to point out here is that Communication is not just the work of the people working in the marketing department. Communication is an attitude, one shared by all those working in the museum, starting from the director and involving every member of staff – conservation, exhibitions, technical, education, marketing, front-of-house, cleaning staff.
It is the attitude that defines a museum´s brand and distinguishes it from others. A brand is not a logo, like many people tend to think. The logo is only the visual representation of the brand. A brand is the communication of values, it is the definition of a promise, it is a feeling. More than what a museum would like to think about itself, it´s what other people think of it, it´s the expectation they have.

When developing a museum brand – when working in order to manage and control people´s expectations – it is crucial to always keep in mind that this involves every member of museum staff and that the brand is defended (or destroyed) at every point of contact: websites, social media, posters, leaflets, ticket desk, phone calls, exhibitions, educational programmes, toilets, museum shops and cafés.
Seth Godin made this point quite clear when he wrote about clean bathrooms:

"The facilities at Disney World are clean. It's not a profit center, of course. They don't make them clean because they're going to charge you to use them. They make them clean because if they didn't, you'd have a reason not to come. It turns out that just about everything we do involves cleaning the bathrooms. Creating an environment where care and trust are expressed. If you take a lot of time to ask, "how will this pay off," you're probably asking the wrong question. When you are trusted because you care, it's quite likely the revenue will take care of itself."

Our brand is our identity. It reflects our vision; it defines our values and our compromise towards society; it communicates meaning, differentiation, authenticity. At each and every point of contact.

THE MARKETING PLAN

Communication, in the sense of marketing / promotion / public relations, has an important contribution to make in what concerns the assertion and reinforcement of the brand. Communication is not a world apart from the rest of the museum work, an accessory, a "necessary evil", something that might (or might not) happen once everything else has been decided. Communication is an essential and integrated part of museum planning, with a crucial contribution in the fulfilment of the museum mission.

CONSIDERING THE MISSION

We tend to neglect the importance of the mission statement, but the truth is that it should be the basis of every strategic plan. It should orientate every decision made by the institution, defining, in broad terms, the product/service, the audience and the geographic scope. The mission statement must be clear, concise, complete, coherent; it may not allow for different interpretations; it must be easily remembered by all employees as well as external 'customers' (audiences, partners, sponsors); it must refer to all the areas in which the institution develops its activity; and it must make sense and be realistic.
In order for a museum to be successful, there is a need for discipline and persistence. When the mission statement guides the whole activity, the museum is able to trace a clear path, without unnecessary and/or harmful deviations, and to evaluate its success. Following the mission is also a guarantee for an efficient and effective management of human and financial resources. And finally, an advantage in the creation of a distinct identity in the market. In other words, the definition and fulfilment of the mission is a branding instrument.
As mentioned before, the fulfilment of the mission should involve the whole museum team: it is the result of carefully thought programming, appropriate education activities and an adequate packaging of the offer through the marketing mix.

WHY TO MARKET?

Museums have embraced marketing for the same reasons every other business does so:

- Because there is a product;

- Because there is a need to look for clients who might be interested in knowing /using the product;

- Because there is competition;

- Because there is a need to put the product in touch with the largest number of clients possible.

In the words of François Colbert, cultural marketing is the art of contacting segments which might be interested in our product, adapting the marketing variables (price, distribution and promotion) in order to put the product in touch with the largest possible number of consumers, fulfilling the institution´s objectives.
Thus, marketing is at the service of the institution´s objectives and helps it fulfil its mission.

THE PLAN

Through these analyses, the museum is able to identify its internal strengths and weaknesses and the external opportunities and threats (SWOT), which will help it build a realistic and feasible plan.
The next two steps help focus the action to be taken and adapt the message, and they are:

- The identification of the target audiences (socio-demographic profile, needs, interests, relevance of the offer, psychological /physical/ intellectual/practical barriers that might be keeping them away);

- The definition of the museum´s competitive position, that is the identification of what makes its offer unique in the market in relation to its target audiences, both in relation to other museums and to the rest of the leisure industry.

After this, the museum will be ready to move into defining concrete actions that will allow it to put the product in touch with the largest possible number of consumers. Considering its target audiences and its competitive position, the museum will work on four controllable variables, that form the marketing mix and that will help develop the desirable match between its objectives and the people´s needs and expectations. The variables are the so-called 4 Ps or 4 Cs, namely:

- *Product or Customer Value*

This is the product itself (and associated services) or, in other words, the value consumers attribute to it (monetary, symbolic, affective or other). In the case of museums, the product is made of a number of components: the building itself, the staff, the collections, the exhibitions, the catalogues, the educational programmes, other events; but also accessibility services (wheelchairs, mobility scooters, prams, materials in *braille* or large print, audioguides, videoguides, etc.); as well as the museum shop and café, the toilets and the resting areas.

- *Price or Customer Costs*

What needs to be considered here is not just the ticket price and any possible discounts or offers for specific target audiences, but also all associated costs related to transportation to and from the museum, parking, eating, etc. One has to keep in mind that there is always a price to pay (and time invested), even when entrance to the museum is free.

- *Place or Convenience*

The distribution of information and the guarantee of easy access to the product (and information about it) are the main factors to be considered here: accessible and updated websites, transport information, parking services, signage, box office/museum opening hours, online purchase of tickets, late night openings, physical access, etc.

- *Promotion or Communication*

There is an important distinction to make here, as there are terms that are many times used indiscriminately: marketing, promotion and publicity are not the same thing. Publicity is a promotional tool; promotion is a variable in the marketing mix; marketing mix is part of the marketing planning process.
Promotion is information; it is choosing the right channel and message to convey to the target audience. Promotion is also a tool of change, in the sense that it helps modify or manage perceptions, attitudes and the knowledge of the consumers.

PUBLICITY	SALES PROMOTION	PERSONAL SALES	PUBLIC RELATIONS
Ads	Awards	Personal	Media relations
TV/radio spots	Coupons	presentations	Press kits
You Tube spots	Discounts	Telemarketing	Community
Mailings	Vouchers	Special events	relations
Newsletters	Pastimes		Lobbying
Brochures			Social Media
Posters			
Leaflets			

Publicity is a rather impersonal means of promotion and the most expensive one, whereas public relations is the cheapest and might also be the most effective one.
Public relations is the process of planning, executing and evaluating programmes which encourage the acquisition of products and client satisfaction through the credible communication of information and impressions which identify the institutions and their products with the needs, wishes, concerns and interests of their audiences.
The final step in the marketing planning process, after the implementation of specific tactics in the strategy defined above, is evaluation. In many countries, evaluation never really takes place. The fact that things have happened is a reason enough to be pleased and to declare success. But success can only be measured in relation to previously defined objectives and with the use of tools that allow us to evaluate the outcome. This means that evaluation is not something that might or might not happen at the end of a project, it´s something that needs to be planned during the planning process.

The tools for evaluation vary according to what is to be evaluated, but, in many cases in what concerns communications, they involve visitor studies.
Visitor studies are a strategy tool. They allow us to better know our actual and potential audiences (their socio-demographic profile, the way they occupy their leisure time, their needs and expectations, as well as the barriers that might be keeping them away). As mentioned before, they also give us valuable feedback in order to evaluate how successful our strategies and tactics might have been.

Visitor studies might provide us with quantitative or qualitative data.

STUDY	USE	TYPE
Attendance	Trends and performance	Quantitative
Demographic	indicator	Quantitative
survey	Who visits / trends	Qualitative
Comments	What may be improved	Quantitative/Qualitative
Specific studies	Product evaluation	

Some important points to keep in mind when aiming to carry out a visitor survey:

- What do we want to know?
- Why?
- How are we going to know?
- What are we going to do with the results?

This means that we should concentrate on what is important and discard any irrelevant data (in other words, we shouldn´t ask any irrelevant or unnecessary questions).

There are different ways of carrying out a visitor study:

- A socio-demographic survey may give us the following data: sex, age, qualifications, income, residence, means of transport, reasons for visiting, expectations, duration of the visit, things one liked/disliked; it may be self-administered or carried out with an interview or via telephone;

- Through observation, we may study interaction within a given group of visitors (verbal, non-verbal, behaviour patterns, etc), interaction within a given space, actions within a given period of time, interaction with a given exhibition, interaction with people outside the group;

- Focus groups are very specific interviews that allow for deep and very meaningful discussion.

Extreme importance must be given in the construction of the questionnaires: What questions to ask? What is their purpose? How to ask them? What words to use in order not to manipulate the answer? Open or closed answers? Is there a logic sequence in the construction of the questionnaire? After completion, questionnaires must be tested and adapted.

SOCIAL MEDIA AS A TOOL FOR COMMUNICATIONS

When I was studying in the early 90´s, the debate was museum websites and collections going online. There was serious concern that this would keep people away, they wouldn´t want to go to museums anymore because they would be able to access them from their sofa... I don´t think those fears were ever confirmed. Today the issue is Facebook, Twitter, You Tube, Flickr, Instagram, etc. etc. etc. Even the Google Art Project... Different means, same fears: that these tools will make it unnecessary for people to actually come to museums. I don´t think that these fears will be confirmed either. The majority of people nowadays participate in cultural activities at a distance (and by 'participation' I mean creation, distribution or consumption of cultural products). There are two general categories of cultural consumers who don´t visit museums: those who don´t relate to museums, because they feel they are irrelevant to their lives or that their offer is incomprehensible - thus they don´t visit due to psychological or intellectual barriers; and those who, although they are aware of their existence, they don´t visit because of practical reasons (lack of updated information, lack of transport, families with young children, physical barriers etc.)

I would like to specifically consider here the first category. Both because establishing a relationship with them requires a common effort in the areas of programming, education and communication, but also because I see a great advantage in using social media in order to approach them and bring down a number of barriers.

- They allow us to humanize our institutions and to demystify the experience, showing what happens behind the doors, who are the people who work there and what they do (blogs, videos on Youtube, livestreaming, photos on Facebook, etc.);

- They help overcome physical barriers (including distance), as well as financial ones, by offering a first experience at a reduced cost or no cost (live transmition of events or a visit through the Google Art Project);

- They also help museums involve people in their work (for example, people were invited to participate in a competition on Flickr and post photos of a visit to the Metropolitan, which were later used for a museum publicity campaign; a curator from the Pinacoteca in São Paulo, Brazil, set up an exhibition by selecting photos posted by people on Instagram);

- They allow us to explore new means, those people feel more comfortable with, in the mediation process or in promotion (QR codes, apps for the iPad, etc).

The social media allows us to humanize our buildings, to demystify our work and to connect to people in a more direct way, not in an institutional way. We become friends; we feel there is a connection. We adapt our message; we use the appropriate means for each person. Some people may say: we don´t have the means, just big museums with huge teams and all the means available can do this. I don´t agree. We´ve seen examples that are simple, you just need to have a computer, an imagination and a good mood.

No matter what, we cannot avoid technology, we can´t keep away from the forums where everyone is, if we want to continue being part of people´s lives and if we want to be relevant for them, we need to use the channels they use to communicate. Because we exist for people. And because without them, we will not be able to survive. Institutions that don´t remain relevant, cannot survive.

Are new technologies going to replace us? I don´t think so. Because, whenever they have the possibility, people want to see the real thing. And they can only find it in the museum. This is irreplaceable.

A common assumption is that all means of communication serve one single purpose: advertising. And more specifically: advertising a calendar of events. Very often we come across various promotional materials advertising the same event (an exhibition, a concert, a theatre play, a debate), in various formats (outdoors, posters, postcards, leaflets, newspapers, newspaper ads, TV and radio spots), all with the same information (what, when, where). I believe that the use of each promotional material should have a concrete objective. The choice of format, the contents to be introduced, the timings of distribution, they all contribute in the promotion of an event, but, beyond this and most of all, they contribute in building something larger in terms of communication: the idea, the feeling and the involvement one wishes people to have in relation to the institution or person that promotes it.

The social media are still a rather new means, which has not been adequately studied yet by the majority of us in terms of purpose, possibilities and impact. I would like us to specifically consider Facebook, the one which is more broadly used.

Following the activity of a number of institutions (both cultural and others), I reached the conclusion that, as a social medium, Facebook is, first of all, just that: a space to socialize. As a friend of mine says, we should look at it as a café, a public space where people converse and share – ideas, opinions, experiences, information. It´s a space where we want to be because... everybody else is there, because we want to be part of it, because we don´t want to be left out, because we also want to converse (especially about ourselves...). Based on my personal experience, organizations that do just that, converse, are the ones I feel more involved with, meaning I give like´s, I share and I comment (thus contributing to a specific post´s larger visibility). In the case of organizations that limit themselves to promoting their calendar events (and which also exaggerate in the number of posts or post a number of them consecutively), I pass over them or even hide them from my news feed, letting my 'friends' do the sorting out of what´s more relevant and interesting (and then, yes, I do pay attention).

Facebook doesn´t primarily sell tickets. It´s a place to be with other people. This is exactly why we should carefully consider why we are there, which is the best way of guaranteeing our presence and what we expect to get out of it.

We are on Facebook because we want to talk with our 'friends', people who like us, who like our way of being, who like what we have to say, who like our work; we are on Facebook because we wish to strengthen our brand, that is, the idea we want people to have about us, about what it is we stand for; we are on Facebook because we want to multiply our 'friends', because, through the ones we have already got, we can make more, helping to spread our word further and further and, thus, broadening our base of supporters.

Once we are clear about why we are on Facebook, we should realize that the social media is a means of humanizing our institutions. Thus, we are able to give them a voice, and we should decide what voice to use and whose voice. It must be concrete, recognizable, the one our 'friends' are interested in listening to. The impact of a post is totally different when it is a museum director, an artistic director, an orchestra conductor, a director, an artist, talking about the event, inviting us, telling us why we cannot miss it, revealing secrets, sharing his/her inspirations, emotions, concerns. Afterwards, this is the voice that will be 'shared' and taken further and further by our 'friends'.

Having said this, I believe there are a few more points we should be paying attention to:

- Conversing means abandoning our dry, institutional language and using a more human, direct, everyday tone, with a sense of humour;

- Conversing means talking, but also listening. And answering. Quite often, questions and comments by 'friends' and fans (mainly on the pages of known personalities, run by them or by their agents) remain unanswered, putting an end to 'communication'. It is equally important to know how to deal with controversial or unpleasant comments.

Finally, some common practices I think should be revised:

- It seems to me that it does make sense to consider the number of daily posts, should we really wish to keep our 'friends'' attention (there are institutions that really overdo it, without having anything special to add to the conversation);

- Although posts containing photos generate more 'conversation' (likes, shares and comments), it doesn´t seem to make sense to post photos of a specific event one by one, in consecutive posts, instead of organized in an album; as it doesn´t make sense to post photos which are out of focus, badly taken, various shots of the same scene or of the same moment in a conference or debate;

- Posts with calendar information are not interesting at all, they have little or nothing to do with Facebook´s nature, they don´t stimulate conversation (much less sell tickets). They actually give you the feeling that a seller is trying to impose something on you, something that... doesn´t sell (with or without a good reason).

So, in the end, what do we expect to get out of all this? A conversation. A good conversation. Moments of wonder, of laughing, of surprise, of discovery, of pleasure, of complicity, which make our 'friends 'seek our company more and more, both virtually and... in real life.

MAPA DAS IDEIAS

Serviço de Educação e
Mediação do
Museu de Arte Popular

WHEN THE MUSEUM BECOMES THE MESSAGE FOR PARTICIPATING AUDIENCES[1]

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SUMMARY
This article aims to analyse the notion of participation in the museum context using an audience studies perspective. Museums are increasingly competing for the attention of the public in the arenas of leisure and education, the process of which is part of the commercialisation of the museum institution. In addition, a turn towards interactivity is taking place in museums, and while that might serve well to revitalise the museum and bring it closer to its audiences, it does not sufficiently support realisation of the change of the museum institution into a laboratory-type museum (de Varine, 1988; van Mensch, 2005) – a concept defined through the communicative and democratic aspects of the museum. As is the case with many public institutions, the democratisation of society is increasing the need for transparency and accountability, which in turn has brought public engagement to the attention of the museum. According to Simon (2010), museums need to find a balance between the activities of the museum and audiences: the (potential) need to overcome the shyness of expertise combined with the need to organise the (potential) flood of amateurs.

These different evolutions – the ambiguity of expertise, the move towards interactivity and the need for public engagement – increase the need to understand participation at museums. This paper discusses the ideas of what participation means in the museum context through Giddens' framework of democratising democracy (1995) by looking at the museum through three key roles: as cultural, economic and public institutions, each of which has different reasons for and meanings of museum participation.

Keywords: audience participation, museums, theories of participation

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1. INTRODUCTION

The past twenty and more years have been characterised by several significant transitions in society. The ongoing democratic revolution (Mouffe, 2000), intensified by the end of the cold war, the collapse of the Soviet Union and the consequent re-shaping of Europe, the constant discoveries in the area of human biology (and especially genetics), the increased relevance of information and communication technologies such as computers, mobile telephones and the internet are just a few of the more remarkable ones. These processes have also brought a stronger dependency on technology and increased the perception of risk and uncertainty in society (Beck, 2005).

The development and spread of the many variations of the democratic worldview along with new technological facilities has also affected museums, influencing them to become more communicative. Two core processes in museums, digitisation and democratisation, lead museums to focus on the dialogue with its audiences – providing more information is no longer considered sufficient.

The increase of communication and dialogue in museums has several consequences. On the one hand, the vast resources of cultural heritage can and are being made available through digital technologies. On the other hand, the dialogue at the museum level is much broader and has to be seen as part of the general democratisation of society. Democratising knowledge institutions such as museums helps society to come to grips with the pressures caused by general ambiguities in society by providing access to interpretations rather than ready-made solutions.

Museums, which have traditionally been institutions of knowledge and truth (albeit to varying degrees), are experiencing the need to open their collections, exhibitions and educational work in order to better fulfil their role as a public institution within the democratic framework. One way of doing this is by increasing participatory activities within the museum environment, which will be the focus of this article.

Participation is often linked to the concept of interactivity in museums (e.g. Barry, 1998). Indeed, being engaging and interactive, especially through new technologies, is becoming increasingly the focus of museum work (Ciolfi, Scott and Barbieri, 2011). However, this article takes a step further and argues that interaction and engagement are not enough in themselves. Although we discuss interactivity here in passing, we will not focus on this theme. Even if the concept is quite familiar for museums – especially in connection with new technologies – interactivity is generally not used to consciously facilitate democratic participation in the museum context. Rather it is 'just' a potential tool for engagement, which in reality more often offers support to the educational framework according to which interactive elements in museums are approached as learning tools.

Thus, while within the museum world interaction has the concept of pedagogy as its focus, participation is understood in the context of this article as mutually beneficial, respectful and to a certain extent aiming for balanced power relations, or at least acknowledging the worth of discussion partners. Through this emphasis on respect and partnership, social interaction and participation become located at another, more fundamental, level of democratic support. In this article, we shy away from the minimalist approach to democracy, which would limit it to institutionalised politics. Instead, we take a more maximalist approach and look at the democratisation of society at large, acknowledging the importance of a well-functioning civil society, thus extending the notion of citizenship beyond institutionalised politics.

The concept of 'participation' originally signified the cooperation of institu¬tions and either the community or individuals, although as it has become used more widely, it has lost quite a lot of its meaning. Already in 1970, Carol Pate-man (1970: 1) notes that "any precise, meaningful content has almost disappeared" from the term participation. The democratic-theoretical understanding of participation still has its dominance, but in this article our ambition is to extend this notion to museums, in order to understand participation in relation to the variety of roles outlined above. Peter Dahlgren (2006: 24) helps with the clarification of some key terms: "Engagement generally refers to subject states […] mobilised, focused attention." He sees engagement as a prerequisite for participation, as the latter would be "connecting with practical, do-able situations, where citizens can feel empowered […] it involves in some sense 'activity'". For Dahlgren (2006), although both participation and engagement are anchored in the individual, they do have important collective dimension as they imply being connected to others via civic bonds.

In her book, *The Participatory Museum*, Simon (2010) argues that with museum participation, the key is to find out what function participation supports. In contrast to many ladder-based approaches towards participation (Arnstein, 1969; OECD, 2001; IAP2, 2007; Pruulmann-Vengerfeldt, 2010), Simon indicates that in the context of museums, the different approaches to participation are better understood as a matrix in which in some of these instances the role of the museum is greater, while in some other cases the role of the museum decreases and leaves more control with audiences. Simon (2010) stresses that it would be wrong to approach any of these participatory ideas as hierarchical, but rather these options are complementary and depend on museum's aims and possibilities. As Mariana Salgado (2009) argues, this does not imply that the traditional museum institution has disappeared, despite the shift of museums from being collection-centred towards being visitor-centred. However, she also sees this shift as the key to museums becoming participation-friendly institutions. McLean (2007) argues that this shift occurred when participation was understood to be part of learning, which differentiated this phase from earlier initiatives in which people are involved in museum activities either through collecting, commenting or interpreting. Thus, in many instances, participation and engagement become seen as either prerequisites or additions to fulfilling various museum roles.

Table 1: Different museum participation possibilities, adapted from Simon (2010)

	Contributory	Collaborative	Co-creative	Hosted
Control over the agenda and over the outcome	Museum	Museum more than participants	Equal/participants more than museum	Participants (with rules and some limitations from the institution)
Number of participants and their commitment	Potentially very many, but limited or no commitment	Smaller numbers, some casual joiners, but most with intention to participate, thus relatively small numbers	Relatively small groups, committed through the whole process	Relatively small groups, who need additional support for their own project.
Participants interaction	Individual interacts with the content of the museum and possibly with other participants contributions	Individual interacts with content and institution and possibly with other participants contributions	Success presumes interaction with institution and other participants and co-operation	Success relies on good interaction with other participants forming a community or network
Goals for how non-participating visitors will perceive the project	Visitors see themselves as potential participants and see the institution as interested in their active involvement.	Visitors see the institution as a place dedicated to supporting and connecting with community.	Visitors see the institution as a community driven place. It will also bring in new audiences connected to the participants.	The project will attract new audiences who might not see the institution as a comfortable or appealing place for them.

In the following part, we will firstly give a short overview of museum history and introduce different positions the museum can have towards its audiences from the historical perspective. This will help to ground the discussion of participation in the overall development of the museums as public institutions. This overview will provide insights into how the often-conflicting approaches towards museum work have evolved over time and are still in the process of change. Secondly, different perspectives towards audiences will be mirrored in the discussion of three intersecting fields (cultural, economic and political (public)) that museums operate in. In the third section, we will use core ques¬tions from the classic communication transmission model (Lasswell, 1948; McQuail and Windahl, 1993), with a twist on participatory communication focusing on the dialogue between the museum and its audiences. We will discuss the issues of museum participation through the lens of museums, by looking at which roles museums take in audience communication, why museums need to make people more aware of participation and what position is assigned to the participants and audiences in these participatory processes.

Our concern is not with audience motivations and what they gain from participating in public institutions. Rather, we take the normative position that institutions need to support participation. We assume that by looking at these different roles and areas where museums operate, we can better understand and support institutional motivations. Many of the discussions outlined here, centring on the museum institution, could be extended to other public institutions, which are opening themselves towards public participation. In doing so, this article will hopefully contribute to a larger debate on the changing roles of public knowledge institutions in contemporary society.

2. A SHORT AND NON-COMPREHENSIVE HISTORY OF MUSEUMS

The changing roles of the museum can be exemplified by briefly looking at museum history. As Hooper-Greenhill (1995) explains, the stories of the museum's past are complex and illustrate many conflicting developments. Early museums were cabinets of curiosities with public access for the 'respectable' as early as 530 BCE (McDonald, 2006). In this kind of museum, the owner and his staff opened the doors and displayed the collection for the selected few. Audiences for this kind of institution were relatively closed groups and the communicative potential of this kind of museum was more related to influence and affluence than to knowledge and education. Museums became public institutions only during the Renaissance. This brought the development of a variety of functions, including socialising and educational aspects, collecting and also preserving and displaying the collections. The functions in the public institutions evolved, resulting in increasing complexity within the museum institu¬tions themselves. Different functionalities of the museum became separated in different departments and thus distanced from each other.

This changed again in the second half of the 20th century when contemporary museums developed an increased coherence in relation to its various functionalities, represented by everyday cooperation at the organisational levels and by the overlapping and co-occurring of various processes. Museologist van Mensch (2005) justifies this change by suggesting that today's museum needs to overcome these departmental differences in order to start thinking in terms of the visitors to whom the services of the museum are oriented.

This was not the only change, for museums have been investigating notions of "ecomuseum" or community museum (de Varine, 1998), "dialogic museum" (Tchen, 1992) and paid attention to the changing relations between museums and communities (Karp, 1992) for over forty years (Pollock, 2007). Thus, they became implicated in what Giddens (1998) labelled the responsibility of public institutions to contribute to the democratisation of democracy.

In this logic, public knowledge institutions, such as museums, need to become what van Mensch (2005) calls laboratories and meeting points for discussions and new initiatives. In other words the "sanctum-museum" needs to become a "laboratory-museum" (Mairesse, 2003), respectful of the expertise of the mu¬seum staff and its experts, but at the same time open to a continuous dialogue with the outside worlds that sometimes come to visit it. More specifically, a 21st century democratic and reflexive society needs museums that encourage society's publics to attribute meaning to the cultural objects that are on display (Hein, 2006).

At the same time, museums, together with many other institutions, face the challenge of competing for people's time. Entertainment and leisure seem to be universally acknowledged ways of organising this. One common way to achieve attention from audiences is the celebrification of museum objects. Rojek (2001) defines celebrification as the attribution of glamorous or notorious status to an individual within the public sphere, a definition that can also be used for objects. Celebrification occurs in many arenas, and museums promote certain objects in their collection to the celebrity status in the hope of gaining more attention (and visitors). Van Mensch's (idea of a) museum is an institution that is very close to its audience; it can be said that the museum institution, hoping to gain visibility and connection with its audiences through the celebrification process in fact distances itself from its audiences by making them consumers-worshipers of glorious collections.

These above-mentioned processes occur simultaneously in the contemporary museum: the organisational division of labour (which has become more porous), the celebration of partnerships, and the glorification of objects. This also implies that in different museums, the attention for the audiences and their ways of dealing with the visitor differs. These also impact on the ways that museum institutions allow or disallow participation. In order to capture these diverse and overlapping practices, three fields are introduced, within which these practices are embedded: the cultural field, the economic field and the public field.

3. MUSEUMS IN THEIR CONTESTING AND INTERSECTING FIELDS

The notion of fields is borrowed from Bourdieu's idea (1998) that different fields carry different operational logics. The framework of fields helps to explain some of the contradictory and overlapping social processes museums seem to undergo. Museums operate on three key fields – cultural, economic and political, fulfilling three key institutional roles: being simultaneously a cultural, economic and political (public) institution (see Figure 1). The related roles, responsibilities and needs are often conflicting. Some of these role changes are emerging alongside the changes outlined in museum history, but as outlined in the discussion about museum history, none of the previous roles have completely disappeared. At the same time, the redefinition of the museum is on the agenda, and museum culture in general is seen in need of reorganisation (Imminga, 2010: 9). Our concerns are then how these different aspects relate to public participation and how they provide reasoning, motivation and support for participation.

As a *cultural institution*, museum roles include preserving, collecting, interpreting and mediating heritage to publics. As a *public institution*, museums are socialising and democratising agents and thus share the role of educational institutions. The third role comes from the museum as an institution operating within the *economic field*, where museums need to compete in the open market for clients' leisure and free time. Here museums need to collect revenues and attract visitors. Even if museums are publicly funded, there is an increasing pressure for additional revenue collecting. DiMaggio (1985) described – over 25 years ago and writing about the US – how museums face many contradictory demands and that they often operate in paradoxical situations in which they are publicly funded and expected to produce public good and be 'non-profit', while also being expected to compete on the free market. Falk (2009) also places all leisure activities at the same level and describes how for the people, museums are just another place to go. At the same time museums today are increasingly seen as vital parts of the creative economy and their roles and functions are being acknowledged as actively negotiated and fluid. Lord (2007: 8) makes a similar argument when he writes that in order to benefit from the creative economy, museums need to be dialogic and truly open to diversity and interdisciplinary approaches, which would allow them to become cultural accelerators, forums and sites for debates. Otherwise, they might benefit in the cultural economy only through cultural tourism.

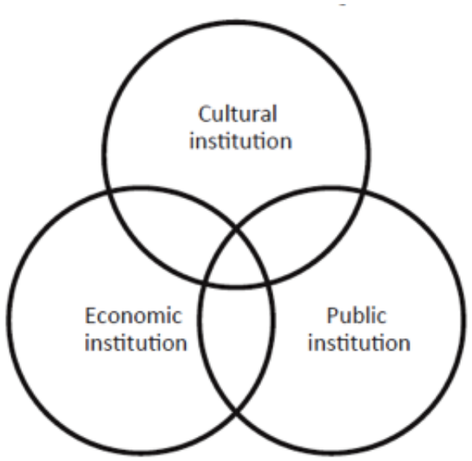


Figure 1: Key domains of the contemporary museum

The roles stemming from different fields also have commonalities and overlaps with each other; often the goals and means are shared. At the same time, there are still plenty of other cases where the roles can be conflicting, causing tensions within the museum and between the museum and its communities. In many cases, the interpretations of these institutional roles depend on professional museum workers as well as on their publics. Negotiation of the functions sometimes occurs in peaceful dialogue, whereas in other instances these roles can be sources of intense conflicts either within the museum or between museum and its many stakeholders. Elsewhere, we have discussed some of these conflicts regarding the perception of the roles of the museum in the context of the Estonian National Museum, where the conflicting roles are the interconnected views of architects, museum professionals and the general public (Runnel, Tatsi and Pruulmann-Vengerfeldt, 2010). Enabling and increasing participation in museums can be one way of overcoming the differences of opinions, but many of the expectations are also there to hinder the possibilities of participation.

4. MUSEUM IS A VOICE IS A MESSAGE IS A MEDIUM

In this article, we look at the museum as a site of participation for different audiences through the lens of the classical communication model of Who? Says What? To Whom? (Laswell, 1948; McQuail and Windahl, 1993). Using this basic communication model helps to structure the elements of participation in the museum context. The focus of the analysis will be framed by the fact that – inspired by Bell (1976) and Bourdieu (1998) – museums are seen to operate in three fields, namely the cultural, economic and political field. They thus carry three different but still co-existing and overlapping roles. The idea behind using these three fields (and they by no means cover all the activities of a contemporary museum) is to distinguish between the different operational logics of the different areas. In many instances the different fields can be either more or less dominating for a particular museum. The three fields, combined with the three topical questions will be used to discuss how museums can deal with increased societal expectations and needs to organise more (maximalist forms of) participation.

4.1 THE MUSEUM AS A COMMUNICATOR – POSITIONING 'WHO?'

If the museum looks at audience participation from the position of the *cultural institution*, then the role of the museum in inviting people to participate may very much depend on the types and identities of the museum. Although one can argue that museums and other knowledge institutions, like libraries and archives, have much more in common than often assumed, then in some of these instances distinguishing between an ethnographic museum, a history museum, an art museum, a children's museum, science museums, etc. may also be justified. The issue here is that the museum as a cultural institution may have different possibilities and different reasons to invite people to participate. Potential reasons for this cultural institution perspective are the possibility to have visitors add artefacts or stories to the collections, the opportunity to make more engaging exhibitions that are enriched by visitor input, and to involve the visitor in a process of joint cultural production. There are also limits imposed upon participation, as museum workers sometimes define this process of cultural construction as the exclusive area of their expertise (Carpentier, 2011).

As an *economic institution*, the driving force for the museum would be making money/ profit, and that would also be the key motivation for inviting people to participate, if museums decided to do so. Potentially, the cost of organising participation may be deemed too high. However, there might be different mechanisms by which participation would support the aim of money-making. It can be that participation helps to engage and attract visitors and make it more appealing to come to the museum and thus support marketing messages. It may be that with participatory activities, museums keep people longer on their premises and can profit from selling them refreshments. It can also be that participatory activities enable museums to add valuable items to the collections, making the museum generally more attractive. If carefully planned, participation and community involvement may also become important monetary resource through either helping to raise money for a common cause or by helping the museum to save money by outsourcing some of the activities to the community.

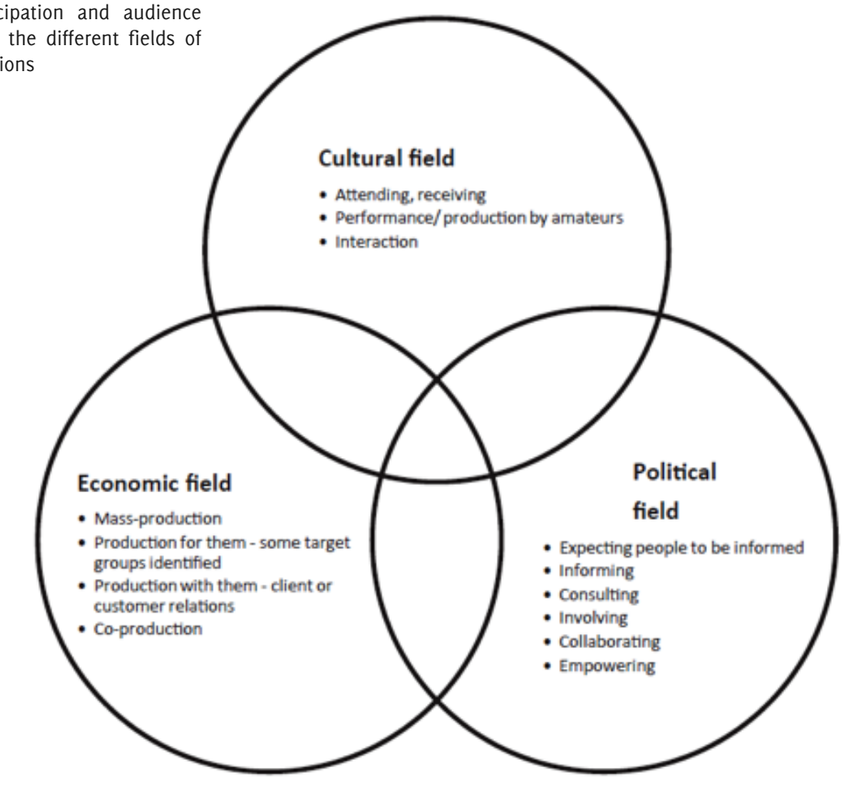
Museums as *public institutions* see their participatory role primarily through the need to empower people through participation. Here, civic engagement with the institution might mean that people leave the institution more knowledgeable, with a successful experience, with a sense of value and self-esteem (coming from the fact that a knowledge institution finds individual contributions valuable). The added meanings of participation might come from the interaction with experts, whereas in other instances it is the message from the museum saying that people outside museums carry some kind of valuable expertise the museum needs. Again, this role could potentially work against participation, as museums might decide to stick to the more traditional informational and educational definition of the public institution.

4.2 PARTICIPATING IN WHAT?

In the introductory part of this article, we referred to the overarching aim of the museum to invite its visitors and users to participate within a changing societal context. The different roles of the museum also mean that different aspects of participation are relevant to each of these roles.

The definition of participation as it is manifested in different fields is outlined in the next schema (Figure 2).

Figure 2: Participation and audience relationships in the different fields of museum operations



Each domain in which the museum operates is described by its distinctive understanding of participation and user engagement. For each field, the meaning and aim of participation differs. In each particular field the notion and understanding of participation is brought into the museum using the concepts and reasoning of those particular fields. Thus in order to understand museum participation, we need to analyse the field-based logic and motivations behind the participation. Borrowing from the ladders of participation approach (whilst maintaining a critical distance), we can distinguish more active and more passive relations to audiences.

We should be careful not to blindly copy the active/passive approach, as it is not without its problems. In the context of the *cultural institution*, Morrone in UNESCO's "Guidelines for cultural participation" (2006: 6–7) claims that it is difficult and unwise to attempt to reduce cultural participation to an active/passive scale. He proposes a distinction of attending/receiving; performing/ producing by amateurs; and interaction. For Morrone (2006: 7) interaction is a process "defined by continuous feedback of flow communication between external source and a receiving subject." With this kind of definition of interac¬tion he attempts to quantify and explain the experiences enabled by new digital media, distinguishing interaction from attending, and defining receiving as a third and distinctly different way of cultural participation.

Similarly to Simon (2010), Morrone does not see these activities as in any way hierarchical, but rather as a way to distinguish three different media through which participation can happen. Here the element of control and power is not at all prominent in distinguishing the three levels of participation. However, Morrone (2006) clearly distinguishes the professional and amateur aspects of culture and limits the understanding of cultural participation to the amateur only. This implies that in the cultural field, Morrone takes the (debatable) stance that everyone is an active participant.

When moving to the next field, we can see that in *the economic discourse*, the term involvement is used, rather than participation. Participation here is more about attracting the public to be involved in the activities offered by the institution. This kind of relationship between the institution and its publics corresponds to the museum's increasing demand to be interactive. In many cases, interactivity is seen as adding technological solutions or elements such as buttons, screens and multi-media to the exhibitions. The problem is that this can lead to deceptive interactivity, where a person is given the sense that he or she has control over the process, whereas the control in fact is pre-determined by others (by technological tools and the intentions behind them).

The understanding of participation in the *economic role* of the museum remains rather vague. While we can definitely see discussions of audience participation in the debates on marketing and organisational communication, there is little evidence of the systematic classification of participation in the whole economic field. The discussion in marketing has for the past 20 years moved from product placement towards customer relations and dialogue (e.g. Christopher, Payne and Ballantyne, 1991), and the new web 2.0 technologies have only reinforced that trend (see for instance Godin, 2008). In Figure 2, we list a number of potential economic relations, which could be seen as co-existing and emerging depending on various external or internal factors. In the first instance, the institution does not care for the market other than for its purchasing power. In the second, some target groups are specified and production is organised for them. The focus on the relationship with people is illustrated by the idea of paying careful attention to customer or client needs, understanding the selected target groups carefully and almost co-producing with them as a result. Lastly, economic relationships can evolve into the co-production through mutual cooperation and partnership in the production process. These stages are also distinguished by different levels of control. In a way, this hierarchy mimics the IAP2 (2007) participation model in the economic field. However, while in the public field relinquishing control can be seen as part of the motivation (empowering individuals, the citizens, to take control), the economic field has different operational logics; here giving up control is not often an option at all. In the economic field, the ultimate key seems to be in understanding the customer and proposing mutually beneficial partnerships in order to maintain economic dominance and gain profits.

At the same time, creative economy discussions envision the people in the active role of being engaged and interested, while museums become passive sites for their creative forces. Here, dialogue and participation takes place within the community and the museum's role in these processes is yet to be understood.

When looking at *political-democratically motivated participation* in the museum, or the museum as a public institution, it makes sense to talk about stakeholder engagement or mobilisation where the aim is often to rally the visitor or users to some course of action. Here museums can become sites of public campaigns. The more subtle role of democratising democracy means that museums as public institutions also have a responsibility to educate people not only about museum contents, but also about participation as such. Hence, it might be relevant to discuss the distinctions of different ladder of participation approaches (e.g. OECD, 2001) and stress that although informing is not necessarily participatory, museums can and often do see civic education as part of their public role; informing can become a prerequisite to mutually beneficial participation.

Political participation has probably been analysed and described the most thoroughly. In Figure 2, we have summarised the propositions of the International Association of Public Participation (IAP2, 2007) in order to approach political participation as providing information, consultation, involvement, collaboration and empowerment. These levels have a clear hierarchical structure. While each level is perceived as valuable, fulfilling specific goals, with its own specific instruments, the level of public impact is seen to be increasing with each subsequent stage. In the context of knowledge institutions, an additional level is described in this scheme: the expectation that the public will be informed. This layer contains an expectation of a public institution that although the role and responsibility of an institution is to serve the public, the responsibility of looking for this public service is solely that of the recipient. This corresponds well to the traditional role of museum as collecting and preserving, where the value and quality of the collections are seen as important for future (potential) researchers and viewers as today's active citizens. This idea of maintaining collections for the future, as the paramount role of the museum, is in a way part of the museum that is seen as a public institution that excludes everyone – except professionals (and possibly the donators) – from its activities.

4.3 NAMING THY PARTNER – TO WHOM DOES THE MESSAGE GO?

In the museum context, audiences have a variety of names. While 'audience' comes from the field of communication studies, museums have also conceptualised the people on their premises. For instance, Peacock and Brownbill (2007) bring together concepts of 'audiences', 'users', 'visitors' and 'customers' (originating from four different paradigms) in an attempt to understand the users of online and offline museum environments. The museums have been looking at their 'people' from the perspective of friends, visitors, clients, users, participants, while new technologies and new economic relations also expand on the notion of prosumers (Toffler, 1980) and produsers (Burns, 2006).

As naming has its power, the naming of the people who come to the institutions can also empower or marginalise people. When museums looked at their visitors as 'the respectable' or as 'friends', and showing off items of curiosity was central to their communication, a fairly limited imbalance of power was inscribed in the interaction. The holder of the collections was superior to the viewers in many ways, although s/he was still dependant on the visitor's approval. In the original museums, superiority might have stemmed from interest, monetary value or societal position. When museums became institutions, superiority was tied to expertise on preservation or knowledge about the items (and their contexts). In the shift towards a more participatory museum, it should be acknowledged that participation will never be all-inclusive and equally empowering. As discussed above, the variety of approaches enables different levels of audience participation. Nielsen (2006) has proposed a 1:9:90 rule, claiming that on average, in large scale multi-user communities, most participants do not participate at all. Participants can be divided into regular and active participants on the one hand, and into those who engage themselves from time to time on the other. In the museum context, this means that only some visitors can be potential participants in museum activities. When the modern laboratory-museum is looking for partners, they need to take into account the fact that, according to Simon (2010), participation has to be valuable for the institution, the participants, and also the 'lurkers'. Thus when we discuss participants, the museum, the actively engaged group of people and others all need to be satisfied and supported.

Here, again, the different fields raise different expectations regarding participants. As discussed above, *cultural participation*, as defined by Morrone (2006), expects reception, participation through amateur production and interaction through new technologies. Moreover, the roles of the participants can also include those of informant, expert, contributor or creator of other kinds of content.

Operating in the *economic field* means that museum institutions have had to start understanding their audiences better. Through learning more about its target groups and customers for marketing purposes, museums also foster their participation in the other (cultural and political) fields. The economic field in most of the cases defines customers or consumers in a fairly passive way. Here the customers are seen as a source of knowledge in terms of 'what they want'. When we look at the concept of creative industries, the understanding of museums in the economic field changes again. Here museums are seen as the site for active, engaged and critical individuals who are inspired by the museum for their cultural work. However, there is less focus on the museum taking an active role in these dialogues.

The role of the museum as *public institution* offers more possibilities and also raises more expectations. This role implies that active engagement can be situated on many different levels. For museums, people who see the museum as a resource, people who act as quality contributors, or people who are partners in collaborative projects are all important. Of course, we should keep in mind that it is impossible to have all functions of the museum realised through cocreative or hosted activities, as this would be too resource-consuming for any institution.

Although contributing, and possibly also collaborating, can be individual, participation can also have a more social dimension when a group of individuals works together with an institution. Arguably, only a group of people or a community with mutual awareness and an existing network can be a partner to the institution with the potential capacity to share power. Museums can look at the participation as a possibility to foster the birth of such community or network. Simon (2010) proposes five stages of participation, which range from 'me' (where an individual consumes content) to 'we' (where individuals engage with each other and the institution becomes a social place full of enriching and challenging encounters). The stages in between help to link the visitor to the content, and through the content also to other visitors. Simon (2010) sees these stages as progressive and proposes that for the stage 5 experience, the groundwork of the other four stages is needed. While today's museums focus mainly on stages 1 and 2, the incorporation of other stages makes the participation more valuable for both the individuals and institution. When critically examining the IAP2 participation model (2007), one can see that more public involvement becomes possible only when audiences start working together rather than remaining in a one-on-one interaction with the institution. In those instances, the institution also has more control over the agenda and outcome of the participation. Organised or networked communities have more chances to co-create or to work with the museum in a partnership, as the interaction is less dependent on individual capabilities. Many of the more complex participatory initiatives demand more resources from the participants, and networks or community groups are better able to fulfil these demands.

5. BY WAY OF CONCLUSION

In this article, the classic model of communication of Who says What to Whom has been used in combination with three societal fields to map audience participation in the world of museums. It is important to see that the different fields of operation generate different demands for museums and the praxis of participation depends very much on the situatedness in these particular fields. The museum has always been a medium for many different messages and through the logics of participation the wider circles of people are included as communicators. Traditionally, museums narrate the stories of their owners – either private or public – although through the organisation of these participatory practices, museums can take a step towards diversifying these voices. The collections and exhibitions need to be sites of discussions in order to foster the civic skills of the audience, but also to fulfil the expectations of the cultural economy.

It is important to understand that participation in museums needs to be understood through the diversity of approaches – often there are manifold choices to be made, and the increased number of active participants or contributors can mean that the contributions become more superficial, whereas collaboration or partnership can only occur with limited numbers of individuals. Again, this is a reason to place more emphasis on the organised or networked audience. Whatever participatory structure is preferred, as long as the repertoires of the participation are diverse, the participatory aims of the museum can be seen to be fulfilled.

This article focused on museums as institutions in public ownership. We have not paid much explicit attention to privately owned museums and their particularities. However, it is clear that privately owned institutions face the same struggles and often their need for participation is even greater because of their necessity to raise funds and community support for their survival. The museums have been and will continue to be media for many messages and this article has hopefully contributed to understanding the many perspectives museums can take towards participation.

It is vital that museums understand that unless they open many of their functions to the public, they are not able to fulfil the obligations/expectations placed on them. We have spent little time on discussing the socialising functions of museums, although these can only be fulfilled if society sees the museum as a valuable resource and as part of its everyday activities. The experiences of participation improve when we look at the participants not as isolated individuals but as a collective, interrelated entity, and when we foster their interactions. Museums need to be sites for community building and networking.

In many ways, museums – as reflexive knowledge institutions – can play a leading role by introducing and socialising audiences to the ideas of participation. This also means that the traditional understanding of museums as sanctums of truthful memories needs to be abandoned, as the more post-modern society needs reflexive citizens. Reflexivity comes only with practice, when existing knowledges are questioned and analysed. Instead of providing visitors with ready-made and perfect answers, museums can use participation as a way to entice and support critical thinking. In this fashion museums have increasingly played a role in introducing literacy skills to the citizens of today.

It would be wrong to state that we have to invent new kinds of audience relations for the museum. In a way it would suffice simply to return to the initial understanding of museum audiences as friends, strengthened by the current understanding of audiences as partners in the experimental knowledge laboratories in order to construct the approach that we need to bring to museums.

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MEDIATORS OF CULTURAL HERITAGE: COOPERATION BETWEEN CRAFTSMEN AND MUSEUMS

Marke Teppor, Agnes Aljas

Recent discussions about the social functions of museums have highlighted a new paradigm in museology shifting the focus of museum activities from objects and collections to human beings and community. Contemporary museum is expected to develop openness and community awareness, a museum should be ready and willing to communicate with its visitors and spur discussion on issues that are important to the society.

Openness sets new conditions for museum communications: the result and impact of open discussions must be convertible into new perceivable values. In day-to-day practical work solutions are sought by organizing interactive exhibitions, expanding activities into the internet and by creating various forms of participation for different target groups. Museums seek to translate the knowledge they have collected and created into the language that can be understood by the visitors and public at large. On the other hand museums seek to create a platform for public discussion, participating both as a moderator and as an authority. Museums have to compete for the attentiveness of potential customers (DiMaggio 1985, quoted through Falk 2009) with entertainment world and have therefore to find new fascinating and intriguing ways evoking exchange of thoughts and taking at the same time into consideration the anticipation and expectations of its visitors and community.

The question is how to turn communication with the audience into an integral part of day-to-day museum work, which would help not only to implement the budget but also to obtain essential goals. What would be the value derived from the new openness and dialogue? For Estonian National Museum (hereinafter referred to as ENM) the answer was found with the help of the contest "My Favorite Item in the Collections of Estonian National Museum" (hereinafter referred to as "My Favorite"). The analysis of this contest demonstrates what the relationship between ENM and craftsmen and the attitude of the community towards cooperation and communication with the museum is. The article is based on Master's thesis "Possibilities of cultural participation on the basis of relationship between ENM and craftsmen" by Marke Teppor defended in the University of Tartu Institute of Journalism and Communication, in which the attitudes of a target group of craftsmen and their willingness to contribute to attainment of the goals of the museum were analyzed.[1]

[1] This article is written within the framework of Estonian Science Foundation's (ESF) grant's project "Development of Museum's Communication in the Information Environment of the 21st Century".

Marke Teppor conducted semi-structured interviews with 9[2] participants of the contest investigating the expectations and attitudes of the craftsmen towards ENM.[3] In addition contest projects and their descriptions and contest-related mailings in blogs of the participants and in www.Isetegija.net forum were analyzed.[4]

CONTEST "MY FAVORITE ITEM IN THE COLLECTIONS OF ESTONIAN NATIONAL MUSEUM"

The Estonian National Museum organized from 22nd of Dec 2010 till 31st of March 2011 a contest "My Favorite", the target group being craftsmen, who are in the context of this article considered a community. ENM was interested how craftsmen react to the call to find from the collections of the ENM a congenial museum piece and make an identical copy of it or a new item inspired by the piece. Museum's goal was thus to introduce to the craftsmen the vast databases of museum collections in the Internet. The participants were expected to find new meanings and usage ways for the original museum items. Through introducing web-based databases the museum hoped to activate the use of folk culture collections and expand it beyond well-known museum pieces. Craftsmen were given an opportunity to choose pieces from the ENM permanent exhibition "Estonia. Land, People, Culture.", from the ENM object and archival collections and from web-based databases: from the Museums Public Portal (www.muis.ee), from the ENM Portal of carpets (vaibad.erm.ee) and from various publications. The contest was organized by Marke Teppor and two members of the staff of ENM. Information about the contest was distributed mainly via the handicraft forum www.Isetegijad.net, and via handicraft related newsletters and periodicals. Contest projects were to be sent by post latest by 31st of March. The other option was to upload photos of the object to the contest portal "Our stories" on website http://omalood.planet.ee/minu-lemmik/. So the contest project was either an item or a photo and description of an item with reference to the original museum piece from the collections of the ENM. The contest works could be seen in the Internet, where also news about the contest was constantly updated (the homepage of ENM, Isetegijad.net and kullaketrajad.net).

47 craftsmen entered the contest, 37 of them presented a time and labor-consuming handmade item. En total 41 projects were presented: 8 in a category of authentic items and 33 in a category of inspired ones.

[2] Topics of the interviews were: meaning of handicrafts, motives of participation in the contest, knowledge and understanding of the activities and goals of ENM, experience of using the collections, cooperation with ENM. In this article quotations from 5 interviews are used, the data of which is listed in the index of publications used.

[3] Interviews at issue have been also analyzed by Krista Lepik and Pille Pruulmann-Vengerfeldt in their article „Handicraft hobbyists in an ethnographic museum – negotiating expertise and participation"– *ECREA European Media and Communication Doctoral Summer School* (going to be published).

[4] Isetegija (the one who makes it oneself) is the forum of handicraft hobbyists on website isetegija.net, where photos of self made handicraft items are uploaded, blogs with description of the process of making the items (techniques, materials) are kept and where handicraft hobbyists hold discussions, learn and get inspiration from each other. Contests of handicraft items, auction sales and other activities that are meant to be shared are also held through the website

The most common answer to the question about reasons of entering the contest was related with the motivation to test one's skills.

I am a self taught person. And thus I thought that it is a good opportunity to test myself. It coincides with my interests, anyway, I have already visited Estonian National Museum to see their collection of dishes, it is good to have such specific task with set timeline, so I thought to give it a try and see whether something comes out of it or not. /.../ it is just such a challenge. I did not enter so much to compete, winning some place was not a major issue for me, and it was totally irrelevant. I am simply happy that I managed to fulfill the task I set myself. (N 4, 21–34)[5]

The authority of ENM was mentioned as one of the key motivators to enter the contest. At the same time the importance of the museum as keeper and interpreter of national heritage and its initiative to seek cooperation with common hobbyists was acknowledged.

It is great that an institution which is so important ...and famous all over Estonia... organizes a contest.... well what can I say... would it had been anybody else, I probably wouldn't have participated. (N 1, 35–49)

This is the thing with ENM, that when you tie yourself with this trade mark... then even in other places you would probably get a little "credit confidence", if I may put it that way. (N 4, 21–34)

Most of the participants in the contest were previously familiar with the collections of ENM, so for them surfing in the internet databases and finding favorites was a well known activity.

One of the most important participation motivators was seeking recognition - participation and exhibiting their work might draw attention and the item might finally end up in ENM collections.

Well, I don't really think about prize or money or so. It is that generally the first place gets all the money, isn't it. The number of participants might be 50 - 100 or so... Everybody can just not win /.../. But if you end up in the bunch of the first ten, then the exhibition is still very important for you. /.../ But if I am just a handicraft hobbyist, I am not really getting to participate in any exhibitions, right? (N 1, 35–49)

So prizes or money could not be considered as motivators for participation, although the Grand Prize - a gift certificate of 65 Euros to cover expenses of copying ENM collections, was considered to be of worth. Although the name of ENM added impressiveness to the contest, the other aspects related to ENM can't also be underestimated (being perhaps even of a greater importance) - like vast collections of ENM, the possibility of participating in the exhibition of ENM, former personal experience with the ENM, and last but not least - a reputable jury. The handicraft items were evaluated in April and May by a jury that consisted of Reet Piiri (ENM), Age Raudsepp (ENM), Kersti Habakukk (handicraft forum Isetegija.net), Kristi Jõeste (TU Viljandi Culture Academy) and Liina Tomasberg (Estonian Folk Art and Craft Union). The winners were announced on the National Costume Day on the 28nd of May. The works assessed as best by the jury stood out as innovative, creative and having modern application (usage) value.

Technical implementation was also assessed.[6]

[5] The authors of the interviews are marked by numbers, references can be found in the index in bibliography. For easier reading the authors' specifications are marked in brackets after each quote.

[6] In a category of recreation of an authentical item the winner was Andrus Kunnus with his work "Cooking grid for Baltic Herring", the second place was awarded to Virgo Inno for "Tõstamaa gloves" and third place to Kadri Vissel for "Carpet from Vastseliina parish".
Special award was given to Aivi Miilist for "The Book".
In category of new items inspired by authentic items the winner was Airi Gailit with her work "Stripe fabrics dyed with mushrooms", the second place was given to Virge Inno for "Socks", the third place to Elge Aas for "Felted Hat", special award for using leather to Egge Edusaar for "Handi Bag" and special award for a good idea to Marvi Volmer for "Jewelry".

Several participants valued highly the presence of a reputed jury. General opinion was that a jury consisting of persons who are well-know and highly valued in handicraft world, will keep the standards of the contest high and guarantee that only persons with very good handicraft skills participate. Furthermore - a Jury consisting of professionals adds credibility (reliability) to the contest: the competence of Jury members helps to rule out subjectivity and guarantees at least to a certain extent objectivity of assessment of the presented works. On the other hand - the reverence for the jury may have reduced the circle of participants because many of the handicraft hobbyists considered their skills to be too modest for the contest.

The exhibition of contest works (both of items sent by post and uploaded photos) was opened till 26th of June 2011 in the Exhibition House of ENM. The jury picked out 4 works, which it recommended to be included in the collections of ENM.7 The photos and descriptions of all contest works were linked in the data system of the Museum with records of the original items adding thus contemporary approach and interpretation to original historical items.

THE EXPERTS AND NETWORKS OF CULTURAL HERITAGE

By communicating with the public at large or with its audience in a narrower sense the museum faces a question, what is its role in this dialogue. The interviewees saw quite unambiguously that the museum's goal is to serve as a preserver (guardian) and mediator of Estonian identity.

Their (ENM's) goal from the very beginning is to collect and guard Estonian folk art, handicrafts, items related to Estonian history, Estonian stories. In short: to guard stories, knowledge and items reflecting Estonian identity and to make them accessible for everybody. (N. 3, 35-49)

By tradition museum is an authority and investigator, retaining this position in its communication with the public, remaining at the same time elitist and hard to comprehend for its visitors. Museums are taken as experts and this is also the attitude of the community of handicraftsmen. ERM is regarded as an expert of folk culture, whose task is to collect, to preserve and to know, and who at the same time is an authoritative interpreter and thus opposed to smaller exhibitions held elsewhere:

Those village exhibitions and so are really cool and all and its great isn't it. But this ENM may be totally other quality of knowledge, another quality after all, I believe.
(N 5, 21-34)

[7] Three winning places in the category of creating a new item (Airi Gailit "Stripe fabrics dyed with mushrooms", Virgo Inno "Socks", Elge Aas "Felted Hat" and winning work in the category of recreating an authentic item (Andrus Kunnus "Cooking grid for Baltic Herring")

Photo 1. Winning work in a category of recreating an authentic object.
Andrus Kunnus "Cooking grid for Baltic Herring".

Photo 2. Third place in a category of recreating an authentic object.
Kadri Vissel „Carpet from Vastseliina parish".

The museums authority and position as an expert can however be questioned. First of all the museum has to make choices about what to collect and which topics to investigate. You can always question how grounded these choices are, why one option is preferred to the other and what is the basis of valuation (Runnel, Pruulmann-Vengerfeldt 2010: 124). How to deal with whatever is left outside the collection policy and how justified are the choices within the collection policy? In other words: there is always a question about objectivity of the activities and choices of the museum, let alone the issue of sufficient resources to process the information collected.

Museums have by tradition controlled the meaning and value of heritage and issues of identity and past (Heijnen 2010:13). The position of a museum is by nature evaluative, expressing and depicting rather certain standpoints than possible interpretations and opinions. Therefore a museum that is closed for a dialogue or controls it strongly, sets limits to its activities and meaningfulness (significance).

Pierre Nora (Nora 1984-1992, referred through van Mench 2003: 8) has added a new concept the "sites of memory" (*lieux de mémoire*) to the classification of museology schools, marking thus "the anchorage of collective memory". These sites of anchorage may include all sites and objects (and concepts) that act as triggers of memory processes and form a part of institutionalized Cultural Heritage being however not musealized. Every community (group of persons) in a society has such kind of network; those networks are an alternative to the traditional museology, showing that the choices of the professionals are by far rather random (van Mench 2003). Furthermore: in addition to museums there are several institutions taking care of preservation and usage of Cultural Heritage with similar functions and goals and following similar values (protection, public access and social goals) forming a network of Cultural Heritage (Gee 1995, referred through van Mench2003: 10–12).

Photo 3. Special award in a category of recreating an authentic object. Aivi Miilits „The Book".

Various communities bearing Cultural Heritage can also be considered as a part of this network. In the light (context) of this article, a good example is the virtual community of handicraft hobbyists Isetegijad, which has large scale activities and contributes to preservation and guarding Cultural Heritage and relevant information and knowledge in virtual environment. In the context of the theory of Cultural Heritage Network the forum of Isetegija and / or any other active village handicraft club or society can be considered as an equal partner to ENM and at the same time as an inseparable part of one and the same Cultural Heritage fabric. Participants in the contest also see their activities as an integral part of Cultural Heritage, promoting folk culture and handicrafts and deserving a place in the collections of the ENM:

At the same time I really do not know, are they going to buy, for example as Art Museum buys paintings from the artists, maybe they should also buy contemporary items [ENM]. Take this contest, I made this rug after pattern of this carpet, they could for example purchase it from me and put on display, that everyone can see, yes, this kind of rug was made in that year....
(N 1, 35-49)

It is obvious that a museum can preserve, describe and put on display only a small part of a surrounding world and our cultural space and there are plenty of other alternatives for preserving and maintaining Cultural Heritage. The question is always in choices, the question being what and to which extent to preserve. The interviewees even expressed an opinion that instead of contemporary handicraft the museum might collect modern day-to-day clothing made in China!

Museum, its collections and values are most appreciated by those, who are in close contact with it. However it is probably not correct to state, that persons who are not in contact with museums do not have anything to do with the Cultural Heritage. Cultural heritage is as diverse as are the ways of its preservation, propagation and conceptualization. Museum plays an important role in preservation and introduction of Cultural Heritage, but it can only succeed in this task acknowledging, that it is only a part in the Cultural Heritage network - there are other "sites of memory" with which it needs cooperate.

Photo 4. Winning work in the category of new items inspired by an authentic museum piece. Airi Gailit "Striped fabrics dyed with mushrooms".

In this way it is it easier for the museum to stand out in the society, extend its communication field and keep alive the Cultural Heritage.
The "My favorite" contest is just an example how a museum can share its position as an expert and interpretation possibilities of its collections with a targeted community.
For this purpose the community of craft makers is a thankworthy target group, they see the museum as a strong expert and professional institution, which inspires them to perform at equal level:

Well, what I can say about the contest of Isetegija forum.... It is such a contest of do-it-yourselfers, to which works of diverse level are presented. It is that... well, assessment is done not by professionals but rather by the members of the forum, a commission or a bunch of people is selected from the members and they judge...
It's not so professional, maybe. It's more like a civil initiative, I recon.
But the ENM contest is to my opinion a contest organized by professionals. Those inspired items, and then there was this carpet - a copy of an authentic item, the photo of which seemed very professional to me. Just maybe it is easier for most people to enter the Isetegija contest; they feel freer to do that. /.../. With the contest of ENM it's more complicated. You would probably think twice about whether you are capable to making something worthy to present to that contest.(N 3, 35–49)

Photo 5. Third place in the category of new items inspired by an authentic museum piece. Elge Aas "Felted hat"

While museum is seen as a partner, the interviews indicated clearly, that for craft makers the museum has the monopoly of truth when it comes to quality, interpretation and approach, thus opposed to handicraft forums and local initiatives. This is moreover stressed by respectful (deferential) attitude towards collections: craft makers agree with strict storage conditions of original items and accept the fact, that their use is restricted:

Yeah, I know how fragile is this several hundred years old sleeve, you just can't bring it out many times a year, when one comes to draw it and then again another and....(N 5, 21–34)

I saw in what shape everything is there and the storage conditions are not so good either. I don't think everybody just coming from the street can go inside and wander to those shelves. But if somebody is really interested and calls beforehand and then turns up, then he or she should really see, what is of interest and this opportunity is there, already.(N 4, 21–34)

At the same time the craftsmen still oppose themselves to the ordinary people and consider being kind of experts due to their knowledge and experience.

POSSIBILITIES AND GOALS OF PARTICIPATION

The above findings enable to analyze the possibilities of cultural participation in museum communications.
Museum can through participation reveal its essence (nature), activities and collections to visitors and/or users; create dialogue (communication) and aggregate people with interest in similar topics.
American museologist Nina Simon, who has analyzed the day-to-day practice of museums (2010), classifies participation forms based on how many essential functions the museum is prepared to share. The role of a museum varies in different forms of participation being at times bigger and at times smaller.

Photo 6. Special award for using leather in the category of new items inspired by an authentic museum piece. Egge Edusaar "Handi bag"

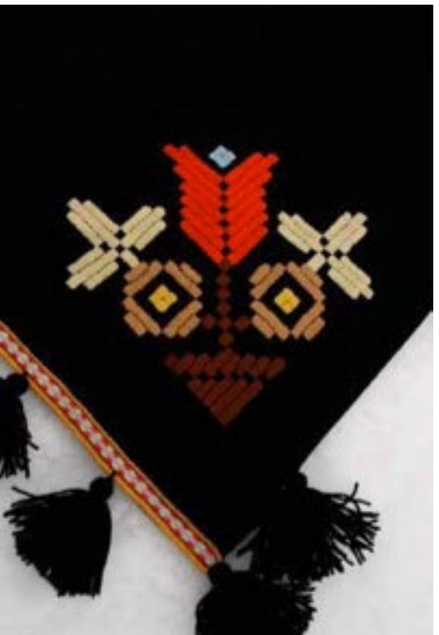
Unlike in the conventional models describing participation in democratic processes (Citizens...2001; International.....2007)[8], Simon finds that establishing hierarchy is not justified in the context of museums, in her opinion the different forms of participation complement each other and depend on the goals and possibilities of the museum. It is however possible to distinguish how profound participation experience can be achieved through different participation possibilities developed by the museum.

Simon (2010:26) has named this "me to we" design, explaining the development of visitors' participation experience from personal to communal interactions using a 5 stage model. The foundation of all stages is content, variables are how visitors interact with content and how the content helps them to connect socially with other people (Simon 2010: 26–27)...

Stage one provides visitors with access to the content that they seek, stage two provides an opportunity for inquiry and for visitors to take action and ask questions, stage three lets visitors see where their interests and actions fit in the wider community of visitors to the institution, stage four helps visitors to connect with particular people—staff members or other visitors. Only stage five makes the entire institution feel like a social place, full of potentially interesting, challenging, enriching encounters with other people.

This means that in order to change a cultural institution into a social hub you need to involve individuals and support their communal interactions.

Photo 7. Mareli Rannap "Rug from Karja", inspired by a sleight or carriage blanket from Karja parish made by Olga Janno (ERM A 652:43).



[8] Various hierarchic models of participation are widely spread and used in different contexts; they are mostly developed for describing democratic processes and analyzing the activities of the institutions of public sector.

Common participation hierarchy differentiates 5 stages of the growth of citizens influence in decision making:

1. Informing: the citizens are provided with balance and objective information to support understanding of problems, alternatives, opportunities and/or solutions;
2. Consultation: collecting citizens' feedback about analysis, alternatives and/or decisions;
3. Contribution (placation): communication with citizens has to be genuine throughout the process to ensure consistent understanding of citizens' interests and goals;
4. Cooperation (partnership): involving citizens in all aspects of decision making including elaborating alternatives and finding the most suitable solution;
5. Empowerment (delegated power): citizens achieve final decision-making power

The contest "My favorite in the collections of ENM" is a participation action allowing participants an access to museum's content, providing them with a possibility to interpret museum collections from their own point of view and to communicate with museum staff.

Participants actions have in turn influence on museum staff (opening new perspectives), on museum collections (on specific items, which get contemporary meanings and are connected to original items).

One of the keywords in the process of creating participation possibilities is a design, which determines how participation works preferably so, that it fits cooperation with targeted group. Environment and design are essential both in physical and virtual world of the museum. A good example of participation in physical environment was the possibility of commentating photos during the exhibition "In hundred steps..." (See more Runnel, Pruulmann-Vengerfeldt 2010: 125).[9] Wider audience can be attracted by museums e-Environment, which is flexible and interactive (see previous: 119). Participants in the contest admit, that digitalization of museum items and public data basis have created much better ways of investigating museum's collections, the access to the collections is improved providing a possibility to do groundwork before visiting the museum.

For example this collection of carpets is pretty great, there are all these photos and you can see, what is there available.. (N 1, 35–49)

That the person who uses Museums Public Portal, so is it possible to get real survey of the item, that is enough to decide whether there is a need to see it or not... So groundwork can be done where it is convenient.

And if there still is an need to go and see the item, there is no need to waste the time of museum staff to only start pondering over there, what is that I want and to order, say, tens of items. (N 3, 35–49)

Photo 8. Tiina Toomet "Bowls", inspired by a bowl from the collections of ENM (above and to the right) (ERM A 644:64).

[9] On an exhibition introducing the photo collection of ENM the visitors had a chance to leave their comments about the photos using pencils and paper provided for that purpose. Leaving comments was motivated by a prize - copy of the photo, that visitor liked most.

E-Environment plays an increasingly strategic role in offering participation. Runnel and Pruulmann-Vengerfeldt (2010: 119–120) point out that the main potential of e-Environment in addition to the possibility of access to the content is the possibility to create a content that may supplement and enrich the existing collections and at the same time add new content to digitalized collections, helping thus to create a common communication field embracing both museum and its visitors. Contest "My favorite" is a good example of that, for the participants were willing to share their knowledge and experiences with the museum. Quite a few interviewed craft makers shared their opinions and experiences about how to improve the display of objects in digital databases and offered their help with digitalization and adding to the databases:

If you need to learn a certain technique, the left sidebar is very informative. It is the same with textiles or for example wooden objects - you can turn this stool upside down. You can open the doors of this cupboard to see, what's in it. /.../
I have nothing to give them, not a single item to donate to the museum that would be of interest for others. But well, if participate in the contests and use for inspiration some of the object just for my own use, and send information about it to the, which may suit them /.../
And well, it would certainly be good to test the use of their digital databases. (N 3, 35–49)

I think this is pretty cool, that once I have drawn some item from there and I could upload it somehow, well, there should be an option on the ENM website where to upload this, people work, sort of free of charge... If she has this pattern at home, why wouldn't she upload it.... And ENM would check it and approve it is of the correct standard and it could be uploaded, then their staff wouldn't have so much work...
Yeah, it could be that way. The more you have in internet, so you can search for patterns and other things, the better, I think. /.../. Well it may be in the internet, if this is of good quality and may be also for charge, so that you pay a little something and can use it. (N 1, 21–34)

To create a functioning e-Environment, the users should be understood by potential ways of participation. Simon (2010: 8) states that it is common to concentrate on providing just one way of participation: to create a new content. According to classification made by Forrester Research (2011) there are even 7 ways of contribution in e-Environment, especially in social media, and 7 types of users respectively.[10]

[10] 1. The Creators upload their videos, music, etc, publish blog posts or web pages, write articles and stories; 2. Good Conversationalists update their status on a social networking site at least once a week. 3. Critics post rating and reviews of products and services, contribute to online forums, edit articles in a wiki; 4. Collectors use RSS feeds, vote on web sites, add tags to Web pages or photos; 5. Joiners create accounts in social networking sites and use them; 6. Spectators read blogs, watch YouTube videos, visit social networking sites, read forums, other customer reviews, and ratings. 7. Inactive persons do not visit social networking sites or use them in any possible way.

Based on the information of Forrester Research [10] it is obvious that one person falls usually into several user categories and that creators form only a small part of social media users. The role of second type (conversationalists) is significantly larger.
This typology is valid also for museums. Simon admits in her comments to the typology that the number of creators among the visitors of the museum is small and this has to be taken into consideration, when creating participation opportunities both in internet and in physical environment (2010: 9). Many people will never become creators and prefer to participate in other ways - criticizing, organizing content, commentating, rating, etc (Simon 2010: 9). When creating a participation action it is essential to think of the ways to make participation possible. Concentrating on creators only will narrow the circle of possible participants from the start. Participation in a time- and effort-consuming contest like "My favorite" can never be as active as any action which requires just choosing between categories "Like" "Don't like" in the internet.
The effective use of E-Environment by a museum requires a good knowledge of its working principles and museum's auditorium and this is not so simple in practice.
In the context of this article the discussion of Runnel and Pruulmann-Vengerfeldt (2010: 123) about practice of using internet environment and possible barriers of using it is of great interest. The authors have pointed out that people's participation is usually concentrated on day-to-day life, and as museums are very seldom part of it, the e-Environments created by the museums remain usually outside the common internet routes of the users. In e-Environment it is important to familiarize people with Cultural Heritage through collections, an interpretation and reuse possibility of Cultural Heritage (Runnel, Pruulmann-Vengerfeldt 2010:123). The courage of participants to express their opinion is for sure reduced by the fact, that museum is perceived as a professional expert. On the other hand the staff members may turn out to be an obstacle too, among them there is a continuous concern that due to digitalization and transferring activities to e-Environment the real museum experiences are left behind (become insignificant). This concern is not supported by the interviews with handicraft hobbyists - quite on the contrary, it is rather obvious that habits of using the collections are not about to vanish:

I think it shouldn't be like that, that you just go and take from the selves of boxes whatever you like and use it in the way you like.
I should be possible to open them a lot or a bit less, so that the objects are not harmed, but still the people could see them at certain conditions.
I think that this Museum Public Portal is like a digitalized museum and nobody can see these originals any more - this might just not be enough /.../
Take for example the embroidery of sleeves of national costumes - you don't see what materials are used.
You can't see on a photo was it done by silk, linen or woolen thread. (N 3, 35–49)

Although Internet and the New Media enable museums to find new auditoriums and implement new kinds of participation practices, the physical environment of the museum, its diverse range of opportunities, its flexible, inventive, elaborate and purposeful use still play an essential role in museums activities.
Museum experience is influenced by both physical and virtual environment, which largely complement each other and require for better realization of their synergy, a skillful and creative designer, who realizes the expectations of visitors.

PARTICIPATION PRACTICES AS A FIELD OF COMMUNICATION.

We analyze subsequently what kind of possibilities did the cooperation in form of contest offer and what kind of social interaction (communication) really took place between ENM and craft makers.

The contest "My favorite" helped to understand how the common communication field between ENM and craft makers and their communal interactions were formed (see drawing 1). Communication lies in a wide social and cultural context, which influences the flow of information both for the museum and handcrafters.

The experiences, attainments, interests, goals and expectations of handicraft hobbyists are developed in interaction with goals, roles and information of ENM (incl. collections).

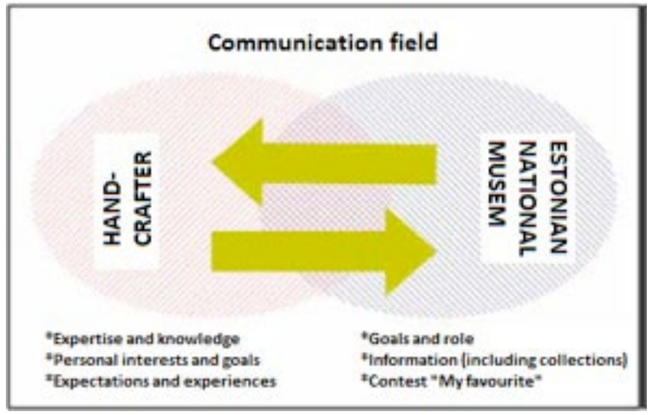
This article sets its focus on the contest "My favorite" as a communication act directed from ENM to craftsmen.

The most important data carriers on the communication field are collections, digital databases, staff members of ENM, publications and exhibitions (including permanent exhibition of the museum). The collections contain information about Cultural Heritage, digital databases mediate collections and publications, exhibitions and members of ENM staff both mediate collections and provide interpretations of Cultural Heritage based on research work.

Interviews with handicraft hobbyists confirmed, that for them collections are the core of ENM, all other activities of the museum are of secondary significance.

Well, I think these (collections) are important to all people. For there is so large amount of Estonian history. And so wonderful items. It is like our common necessity. Not only the necessity of handcrafters on historians. /…/
Research, publication, and organization of exhibitions…. it is nice, that this is done for ordinary people and handicraftsmen. So that people, who don't do research have access and I can go and see myself. It is like very much positive. (N 4, 21–34)

Drawing 1. Model of a communication field



Museum has to take into account that the driving force of handicraft hobbyists in their communication with the museum is their personal interest in handicrafts.

Handicraft hobbyists participating in the contest weren't random visitors - they are very interested in ENM collections. They want the collections to be easily accessible and easy to use, they are aware of different possibilities how to find information about the museum pieces (for example from ENM publications and website of the museum. Participants noticed shortcomings of digital databases and were able to compare these with other ones.

The analysis of Isetegija forum in internet showed clearly, that the participants in the ENM handicraft contest are willing to share their knowledge - they provided references, recommended ENM publications and ENM experts to those, who were not so experienced.

This indicates that handicraft hobbyists are potentially important mediators of ENM information and make it possible for the museum to broaden its communication field and reach a wider audience not only virtually but also physically in various Estonian regions:

Well I thought /…/ that sometimes /…/ these contests /…/ have helped to find partners. In the sense that in spite we are a small country, you just can't reach everywhere, but if you have somebody on the spot, then the information can be passed on via partners or people…(N 2, 21–34)

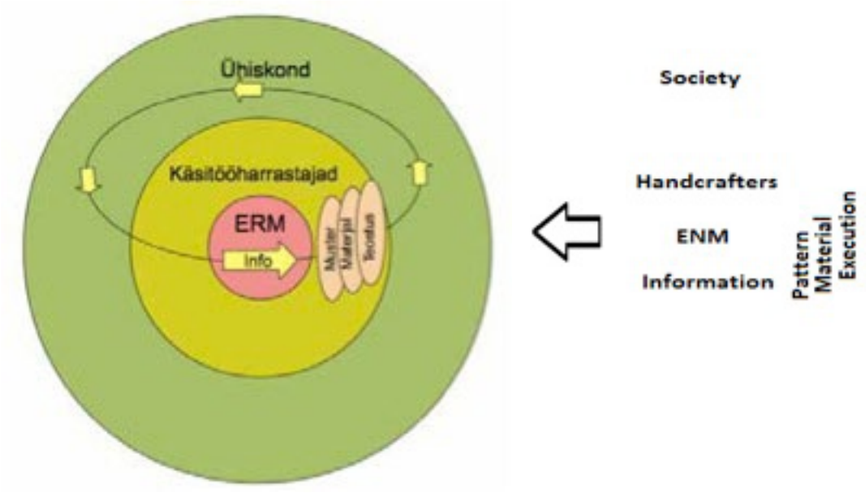
The interviewees confirm that handicraft hobbyists are ready for purpose- and meaningful cooperation with the museum. They are interested in cooperation and consider this useful. Different cooperation ideas were proposed starting from participation in contests like "My favorite" to making copies for the museum, preparing pattern sheets and drawings and also participating in creating content for databases and testing their user friendliness.

At the same time for handicraft hobbyists ENM is an active part of the cooperation, they admitted that a fruitful cooperation can develop only when interests and goals of both parties are taken into account. This aspect has to be considered when planning participation communication. We may assume that the more specific a target group is, the larger contribution is expected and therefore it is even more important to offer participation that is intriguing and fascinating. The goals and gains of both parties have to be apparent and transparent.

Still, providing possibilities for cultural participation should not turn to ends in itself (goals per se) for the museum. Participation projects without goal should be avoided - there is no use in acquisition of results which don't add to museum collections and remain a meaningless noise on the field of communication. The goal should rather be producing meaningful information enriching both museum and community and easily accessible for both parties in form of knowledge and experience. Analysis of interpretation ways of museum pieces by participants of the contest indicated that handicraft hobbyists could act as valuable mediators and interpreters of museum information into contemporary language doing it in the way, that is not possible for the museum.
For the higher purpose is the same both for handcrafters and the museum: raising awareness about folk culture and keeping it alive.

Surely contests of this kind help to keep these handicraft techniques alive and make them more popular /.../. For the reason that traditional handicraft techniques have vanished and not handed down from generation to generation. This tradition is broken in families and at school. Surely contests of this kind help to keep these handicraft techniques alive and make them more popular. /.../ not many people can copy the authentic piece mostly due to elaborate techniques. (N 3, 35-49)

Drawing 2. Communication of Cultural Heritage through process of interpretation.



Information moves from museum to handcrafter and through interpretation of latter to the society bearing both original information and the one added in the process of interpretation.
This information enriched in the process of communication, returns back to the museum and a new circle may begin. At the same time it is important to understand that while museum's interpretation strategies of Cultural Heritage are based on scientific research and knowledge, the handicraft hobbyist have a more creative approach interpreting the heritage in ways not used in museums practice.
Both strategies complement each other.
It is therefore essential for the museum to establish well-functioning cooperation with handcrafters and make this cooperation visible in the society.
For handcrafters interpretation is a process of communication, during which they find and recreate through their work the meaning and values of heritage bringing it to contemporary context and making it comprehensible for modern auditorium.
There are three important dimensions of interpreting authentic pieces: patterns, material and technique. All three are subordinate to the idea and goal set by the creator, enable to create new meanings and tell the story in a unique way appropriate for the moment.
There are endless variations within the frame and in between of these three dimensions.
Mittens are not just mittens but tell through pattern, material and accomplishment a story containing "storyteller's" experiences, meanings and values.
The works of handicraft hobbyist speak to us not only in visual language, for in addition to aesthetic value they can actually be used in day-to-day life.

SUMMARY

Museum's daily activities are more than ever connected with involving visitors and communities in processes of interpretation and creation of Cultural Heritage.
The goal of museum communication is to create a public space for dialogue and discussions which requires good understanding of potential auditorium and participants and ability of taking their expectations into consideration. Analysis of contributing participation practices shows, that these are usually connected with people's daily life. At the same time the interpretation of Cultural Heritage is very seldom a part of day-to-day life. It is therefore very essential to cooperate with communities, whose everyday activities include dealing with Cultural Heritage.
This article analyzed on basis of interviews carried out with participants of the ENM contest "My favorite piece from the Collections of ENM" targeted to handicraft hobbyists, which are the expectations and attitudes of the community towards the museum and how they see their role as mediators of Cultural Heritage. The "My favorite" contest is just one example on basis of which we can analyze museum's role as an expert and possibilities of sharing interpretation possibilities with the public. Contest "My favorite from the collections of ENM" indicates that the community of handicraft hobbyists and ENM are deeply connected. Craft makers are a direct target group for the museum and use widely its collections. The participants' knowledge about the activities of ENM and particularly about the collections is higher than average. The development of cooperation must take into account motivators that make people to participate in museum's activities and at the same time also the characteristics of the communication field, i.e. what are its attributes and impact factors.

An essential motivator for each participation act is creation of a platform from which the willingness of participants to share their knowledge and experiences begins. The contest was targeted at creators, who took on to a time- and effort-consuming task to make a copy of an authentic piece from ENM collections or a new piece inspired by an original object.

The Analysis indicated that the key motivator for participation in the contest was personal - to test one's skills, to draw attention to one's work in an exhibition, a hope that one's work will be selected to ENM Collections.

ENM's reputation as an authority in the field of Cultural Heritage was another important motivator. Cooperation with the museum is evaluated as a matter of honor. Traditionally museums are considered to be experts of interpretation of Cultural Heritage, this was confirmed by interviewees. Museum is seen as a partner, but also as an institution having monopoly of truth concerning the quality of presented items and ways of new interpretation of old pieces. Museum's point of view is opposed to that of handicraft forums and personal initiative.

At the same time the handicraft hobbyists see themselves as important mediators of Cultural Heritage forwarding the narratives of heritage to further auditoriums. They are creators of Cultural Heritage and spokesmen of folk culture and handicrafts. While museum's interpretation strategies of Cultural Heritage are based on scientific research and knowledge, the handicraft hobbyist have a more creative approach interpreting the heritage in ways not used in museums practice.

Quite a few participants in the contest are ready for further purposeful cooperation even in a wider scale. For handicraft hobbyists the core of ENM is its collections (physical objects or objects in digital databases) which they constantly discover and explore. Knowledge about the collections of ENM and about principles of its activities give them potential to be mediators of ENM's information including specific information about the collections, which in turn enables the museum to broaden its field of communication and reach a wider audience.

The interpretation strategies of both parties complement thus each other, craft makers are a good partner for the museum helping to make its essential values visible, to interpret essence and possibilities of Cultural Heritage in universal visual language and day-to-day practices, putting heritage back into circulation. No museum should restrict the significance of its collections; the future is in trust and sharing.

SOURCES

Interview no 1 - a woman, age 35-49

Interview no 2 - a woman, age 21- 34

Interview no 3 - a woman, age 35-49

Interview no 4 - a woman, age 21-34

Interview no 5 - a woman, age 21-34

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Her research interests are related to development of Estonian memory institutions and presentation of results to the public. She is also involved in Grant nr 8006 of Estonian Science Foundation "Development of Museum Communication in the information environment of 21st century".

RESEARCH TOOLS

To-read list *by Valeria Pica*

Darbel, B. (1969), *L'amour de l'art. Les musèes d'art européens et leur public*, Les Editions de Minuit.

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LINKS

Centro Virtual Camões – The Art of Azulejo in Portugal
http://cvc.instituto-camoes.pt/azulejos/eng/index.html

Harvard | Art Museums
http://www.harvardartmuseums.org

British Museum
http://www.britishmuseum.org/

Musée du Louvre
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To-read list *by Alice Semedo*

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TRANSFORMATIVE LEARNING FOR PROFESSIONAL DEVELOPMENT FOCUSED ON THE CONSTRUCTION OF MEANING

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Last June CECA-Portugal challenged us to think about education from different perspectives during the conference "Museums, Education and their Professionals" (Lisbon, National Museum of Archaeology, 2013) where I presented some of my own reflections and questions about my own *teaching-learning-research* teaching practices for the transformation in museology. It is this vision, thereby, that I intend to also share with you here.

In the first place I should clarify some of my own positionings which have clear implications regarding this construction of a vision on *teaching-learning-research-action*. For example, I advocate the idea of the University as being part of the real world, its permanent reconstruction, and that the University acts in these living territories fully assuming its role in the discursive community and in the circle of culture.

That is – and in particular with regard to the role and missions of museums –, if the University has an essential role in terms of training, dissemination and reproduction of new representations, why not support and even promote through collaborative research, the on-going project of self-reflexivity felt at least in some professional museological sectors? Why not fully assume a position of action, of cooperative and collaborative reflection? Certainly, some of the inferences of this vision are those of the professional-activist education for action and, hence, of transformative education.

Most of us are involved in *teaching-learning-research-action* versions related to the development of students as professionals and researchers. For some years now, for example, I have insisted in journal writing as a reflective practice and as a research space. With more or less success students scribble away and experimenting ways of seeing differently in their field journals, as I insist on calling them. I will also comment on other aspects of creating meaning making spaces as it will also be appropriate here to develop a more precise focus on other processes established in the experience and are founded by research in these same contexts and on my own understanding of them. Firstly, I would say that when we talk about learning, I especially have in mind research as focused on open issues. It is through critical dialogue that approaches, uses of different modes of research and of self-reflection (critical analysis, creative writing, dramatization, etc.) and the development, for example, of multiple perspectives on an issue are determined and shaped. In the same way and whenever possible, I include the use of creative thinking practices in the classroom context as well as evaluations that imply planning, developing and implementing projects. These tasks also involve working collaboratively, applying analysis, summary and assessment skills and, particularly, involve not seeking a single answer to a single problem-solving but looking from multiple perspectives and taking into account liquid qualities and answers to think about the *research object*.

Evaluation work for the Course (Policies and Practices of Communication in Museums – MA Museologia, University Porto), for example, involves processes that are similar to working processes of *design thinking* or studying communities, with a reflexive and critical characteristic. Within the practical portfolios / reports presented by students, the future professionals reflect about action strategies, implicit values, theories, etc. The approach is focused on "the action" with a clear cyclical strategy includes viewpoints from established contexts (of the organization-museum; of the organization-university and, of course, of personal-student/tutor contexts) followed by a systematic study of the different variables involved, the definition of a plan and, finally, a plan and implementation proposal which, in principle, would feed the following cycle. With the adaptation of *curricula* to the European model (Bologna Agreement) the Course occupies a semester, and students do not fully complete this cycle. In addition to the initial discussion, as referred to above, an analysis of needs, drives and expectations of users (thought of as *interpretative communities*) and of the museum is developed, exploring availabilities / potentialities for shared territories; in addition to this theoretical and practical part, students generally succeed to conclude the work with a *brainstorm portfolio* they would eventually take to a meeting with stakeholders.

It seems to me, that this type of evaluation proposed to students, translates and aims at a holistic teaching-learning vision and practice, very much focused on the reflection-action axis, which occurs in situations/spaces/challenges in the *real world* and intends to intervene, to transform. Also, this conceptualization of the work with students has allowed for the integration of the voices of practicing-professionals, either as individuals or as institutions and not only as mere conceptions / representations. It has also allowed for the establishment of sustainable relationships through this network, through time and space. Hopefully, for students this is also a unique and invaluable experience of work in the *real world*, experiencing and even participating in the preparation and advancement of project proposals for the field.

Furthermore and after all, if we see the world as Bauman sees it – as in a state of *liquid modernity* – critical imagination and epistemological agility are essential skills asked of each of us, ones which correlate with social constructivism whereby meaning and knowledge is created and recreated by each one in the scope of social interactions and strongly rhizomatic knowledge structures. Hence, what makes sense (at least to me) in museum studies teaching-learning practices is not to tie up knowledge. I see myself providing contexts for questioning and for epistemological agility for the construction of meaning, relevance and facilitating the development of networks, personal contacts for these future professionals. On my part, I aspire to a transformative teaching-learning practice which can be, of course, of empowerment.

Rufino Ferreras in one of his provoking *tweets* last June, wrote that the training of museum educators used outdated references. Well… on my part I have increasingly thought that one of the implications of this vision of the world – in liquid state – is that Museum Studies *syllabus* should remain in a continuous *beta state*, that is, our *syllabus* should be understood as unfinished products in permanent development, shaping to opportunities, times, spaces. *Syllabus* cannot be linear. On the contrary they should be able to be interrupted; *syllabus* should be relational and be able to open up not only to exterior contexts but also to interior / personal contexts. And these interrupted spaces provided – these questioning and epistemological agility contexts for the construction of meanings and of relevance and the actual networks of contacts they eventually shape – can be disturbed and be disturbing and call into question knowledge and values of each one of those involved. At least my assumptions and *knowledges* have often been called into question. I think that is where the transformative or disturbing learning lies.

As I have been telling you I have been thinking about paths to follow to better prepare students for the challenges of these post-industrial times, developing skills that better prepare them to respond to the present encounters. I have become increasingly interested in learning focused on the construction of meaning and relevance. Indeed, it is critical that we also think with our students about the actual purposes of our lives so somehow we find relevance in what we do and open up to the transformative ideal of education which we aim at. I think that this approach makes learning more authentic and relevant as it relates to the tangible system of values of all of those involved. Hence my efforts to shift the centre of attention to these processes of *teaching-learning-research-action* to more dialogical and conversation territories.

Conversation territories offer more participated and personal construction opportunities and appear to be more relevant and with transformative potential. These quasi-spaces, these dialogical spaces, have been spaces for my own transformation as a teacher, transforming my personal perspectives and ways of doing. It has been in contact with other educators and researchers within these spaces of contamination that many of my own reflections were triggered.

Genuine education is after all a process in which concepts and ideas are dealt with, participating in tasks and activities that have a personal meaning. Or not? The question that I raise, both in the classroom and in the scope of the research is if this personal meaning is only of the cognitive range or could it be extended to include a connection with life in general, with student's life (or with professional's life). For example, one of the issues that was part of the protocol of the interview of the Research Project that I have coordinated and which worked with Porto museum education professionals, stated (a) "What are your concerns? What are your anxieties?…" (b) "How do you bring those concerns to your work? What projects talk about/ materialize those concerns / anxieties?…". In this highly fluid world, I find it difficult, if not impossible, to maintain limits in different *territories* of our life. At present what I try to do, therefore, is to take to the classroom the more intuitive, experimental, unconscious, eclectic, sensory and perhaps even less verbal research experience or more focused on objectives defined previously within the syllabus as I am constrained within this present-day educational paradigm.

For example, in one of the classes on studying collections last year we set off to a *writing exercise around objects* and the day ended with laughter, crying and a flurry of hugs. There was no talk about objects nor collections. Nor was there writing about objects nor collections. Instead, stories were told. The eight hours of class were of a disturbed day. A disturbing day. Learning processes to which are aspired here are thus of personal meaning-making and include activities that are based on critical reflection and are based on automatization; that is, during this process all involved are expected to create personal meanings from their own experiences and from relationships with previous experiences as well as with their own values and motivations. In other words, learning and the professional development focused on the construction of meanings shared with colleagues seems to be appropriated in a more authentic way by its very nature – dialogical and social – appealing to personal experiences, meanings, values and personal worlds. On the other hand, the fact that it relies on practice, on research and its own experimental nature encourages all involved to actively try to define and express meanings through reflection, research and the involvement with various dialogues and perspectives, namely more personal ones, producing spaces that one could call as *in-between spaces (as are, indeed, the journals themselves)*. As far as I am concerned education and learning cannot be solely concerned with information; the interpretation of meanings, events, challenges and anxieties faced by the contemporary world represent a core space within this vision of education and learning.

I refer here, then, to learning to question actively, to understanding and working with change in the world; I am also talking about learning for cooperative and collaborative problem solving; making an effort to understand and create connections (between people, places, events…). As I see it, what is required of all involved is an attitude of empathy, observation, a capacity for awe, for questioning, critical imagination, for permanent self-reflection and a holistic approach to society. This is, after all, the aspirational program to teach transformation I have been suggesting here.

THE MAKING OF MEANING: WHAT ARTWORKS TELL US AND HOW THEIR MESSAGE CAN BE TRANSLATED

Valeria Pica

One of the most qualifying aspects of the educational path offered by the museum lies in the ability to offer all necessary tools to its visitors, in order to help them decode symbols and messages included in all artworks. By means of such decryption, it is then possible to pigeonhole a series of information and elements later leading to the acquisition of the artwork's overall meaning. The process can be gradual and focus can be placed on specific data or on the cultural and historical context, or it is even possible to opt for a deeper analysis of constructive techniques or symbols by following a path featuring a gradual progression from text to context and vice versa.

The history of a museum collection or of an exhibition can be rich in multiple meanings. The ability to act as an intermediary in an effort to make such meanings understood and beneficial is sensibly determined by the accuracy in communication, thus making the collection or the exhibition truly appreciated and tested from an educational point of view. Several factors are important for a museum to convey its identity, and the correct perception of its message can be obtained by balancing all factors and then letting all essential meanings blossom. Such factors can be identified within means of communication and their consequent interactivity, and in the space where the latter takes place in the language used.

The importance of allowing the museum message to be conveyed has been totally understood, therefore pinpointing a communicative style able to get the general public closer to an ever-growing and active knowledge. In the past terminology in art and archaeology history has created a hiatus between the need of artworks to be seen and understood to make them live, and the possibility for those lacking the expertise to go beyond the semantics barrier of specific terminology. The museum itself, in its function as a cultural institute, has often been intended as a place that is hard to access and understand and unopened to the masses. It is thus essential to actively involve the audience in an interaction with the museum. Many experts highlight the importance of placing the audience on an active scale, constantly considering both emotional and personal spheres as well as cognitive and interpretative ones. The way in which the public is considered has therefore changed considerably, moving from being an absorbing sponge to a proper interlocutor and part-taker.

The start point in a process of meaning making lies in the assumption that each visitor reaches the museum with an experience and a knowledge which cannot be compared to anyone else's, therefore allowing multiple solutions to the same problem. Sure enough, one of the activities ensuring maximum results in terms of involvement and learning is the one taking place in laboratories where visitors, both students and adults, are required to apply the theories illustrated in order to create objects, to set up a particular historic period, or even to immerse themselves in a totally different cultural context from the one they live in by means of plain theatricality. For instance, an art techniques lab can prove to be very useful in order to learn some specific jargon peculiar to the arts and archaeology, so as to exemplify the understanding of certain abstract concepts which cannot be traced to a direct experience. Be it of an archaeological, scientific or artistic nature, each object exhibited is a precious proof of knowledge throughout the centuries that the audience can benefit from. The communicative potential behind all artworks originates from historic, technical and experiential textures contributing to their glory. This is why it is necessary to unfold their meaning and complexity by means of different tools. Playing can be a way to communicate for the young visitors, and a game-based teaching method proves to be an efficient way to approach the museum thanks to its role as an intermediary in cognitive processes. In this perspective the edutainment could be regarded as the tool to draw the audience closer to the museum by means of differentiated methodologies. Turning the audience into an active part does not entail a substitution of practice to the benefit of a cognitive experience of the museum, but rather wishes to see it as an element in the articulate educational path, featuring multiple levels of learning.

NATURE, MAN AND THINGS

The meaning making process started between the audience and the museum needs to develop the same skills present in the educational exchange carried out at school. This is why, as a theoretical foundation of this analysis, some quintessentially pedagogical texts are used to approach topics of a peculiar museum nature. First of all, it seems to be necessary to identify the steps defining the professional role of teachers in the four key areas of competences in relation to pupils' knowledge, methods, society and school subject matter (Visalberghi, 1988). The scheme devised by Visalberghi can be reinterpreted by shifting the emphasis on the museum and its mediation by placing the mediator or the educational operator at the heart of the path in which the skills lie in the audience knowledge, as well as in communication techniques, prerequisites and the museum.

Knowledge and skills are analysed through the work of some researchers who, throughout the years, have devised an original concept by underlining new key points in the professional role of the educator. As far as the psychological context is concerned, the reference text is Jacques Rousseau's Emile: or On Education, which places the pupil's knowledge as the foundation of the educational doctrine. The social spectrum is reflected on the teaching since both students and teachers operate in a defined space and time, and live in socially, culturally and historically connoted environments. All sociological skills are necessary for a better personal insight and a finer understanding of the others, while appreciating and giving value to the collectiveness of classes at school.

The choice of a given method aimed at improving both teaching and learning can originate from mutual knowledge, trust and respect. Next to the psychological expertise we can place the methodological-didactic knowledge of Pestalozzi, referenced to the work carried out by Visalberghi. With an analysis of the authors here mentioned, it is possible to achieve an educational model running in parallel between the museum and the school.

Analysing the work by Rousseau, it is evident how the publishing of Emile introduces a new concept of the pedagogical doctrine, with a revolution in all theories since then widely accepted and used in Jesuit schools throughout France.

The theorisation of educating man takes place by means of a key step represented by a return to nature, which Rousseau intended as one of the deepest needs in a child, placing him at the heart of the pedagogical analysis. Educational models are to be found in the man-citizen duality, now totally complementary and alternative, thus giving shape to a complex debate against the educational models of those days, seen as artificial and detached from the actual needs of the human being.

The most relevant aspect in the current research lies in the tripartition of nature-man-things presented by Rousseau. Anything we do not have at birth and which we will need as adults comes from education. Such education originates from either nature, men or things. The internal development of our faculties and our organs is the education of nature; the way we use them is the education of man; the acquisition of our own experiences with objects is the education of things.

The balance obtained by means of developing all three aspects of education is the only one guaranteeing a complete and coherent development of a human being. Additionally, the philosopher sees nature as an element on which no power can be exercised, while it can be partially exercised on things, and finally men the biggest recipients of educational power, special care is given when placing the attention on those areas where perfection in education cannot be achieved.

Following this criteria, the analysis is focused on the possibility of a physical and mental development in order to reach the knowledge of things, and consequently the creation of a proper education to citizenship. As a matter of fact, starting from the idea at the heart of the text, potential references to museum types can be developed, starting with a tripartition within the museum setting, considering visitors (nature), the cultural mediator (man) and the artwork (things), until a similar tripartition is reached related to museum didactics whose elements are aesthetic contemplation (nature), museum education (man) and the actual artwork (things). Just as declared by Rousseau, the starting point is the less tractable and conformable element, represented by the visitor. It may sound paradoxical since museum didactics are extremely keen on offering an experience to remember, enabling a change or adding new knowledge. In order to achieve all this though, a properly efficient visit methodology has to be devised. A direct experience of things is enabled through the objects (the artworks), while in other cases tactile experience and direct knowledge are stimulated; but the key element to modify the approach is the method used (without forgetting all those activities devised to look into artworks, be them technical, historical, or social etc). The mediator's task is a delicate one, playing a fundamental role in the meaning making process of the artwork, collection or museum visited. Furthermore, the tools used should ensure a good level of flexibility in order to be used by people approaching the museum with different backgrounds and knowledge, allowing the new learning process to take place. This is the reason why it is necessary to innovate and generate innovative efficient models through museum didactics, endorsing the professional role of the museum mediator.

THE EXPERIENCE OF KNOWLEDGE

Dewey is considered the philosopher who has best looked into the issue of knowledge in society, and he is also the academic offering the widest spectrum of analysis on the topic of experience applied to several aspects of life. It is his work on education and art in relation to experience which is of particular relevance to this field, where a philosophy of education rich in inspirational points can be traced.
Dewey actively promotes a new school model revolutionising traditional teaching methods in which face-to-face lessons and the knowledge being conveyed take place on the basis of static and codified processes, detached from experience. Starting from the assumption that change in society is the rule and not the exception, it seems to be reasonable to get adapted and find some guidelines that can be applied and translated into daily practice. The key principle is the relationship between the process of emotional experience and education, to the point where "the problem lies in finding those elements of control with experience itself" (Dewey, 1984). This issue is shared by Rousseau, and Dewey undoubtedly takes this into account, since his pedagogical activism does not contemplate the pupil's total freedom of action, but rather suggests modifying the viewpoint to favour individual abilities. What really matters is the unfolding of a theory on experience that can guide the choice of the activity to be undertaken. It must be said though that not all activities have an educational impact: some of them can in fact enhance the acquisition of new experiences in the future, while others can limit such acquisition, this depends on the quality and experience presented by the educator, whether it is a teacher or a museum mediator. As Dewey underlines, the main issue of an education based on experience is to choose the type of present experiences which will creatively survive in other experiences to follow. This point marks the fundamental element in the philosophy of education, meaning the quality of the experience as the ultimate target for Dewey, nonetheless a political objective look at a democracy of education intended for all. In order to achieve all this, the principles to be followed are connected with the continuity of experience (each experience has something of its previous ones, and will somehow change the qualities of those to follow), to the growth which can be inferred (especially the ability to gain new experiences and a better look at the surrounding world, learning from experience) and finally the interaction between various conditions on the horizon (whether these can be structured as in the school context, or changing and hard to manage). The educator's responsibility lies in the ability to create learning situations, meaning experiences, to consider continuity principles and growth through the analysis and the ratio between past, present and future.

TEACHING TO LEARN

Another key point highlighted by Visalberghi covers the knowledge of method, and in doing so he refers to Pestalozzi. The method problem is faced in a third instance as it somehow originates from the pupil's knowledge and society's knowledge, as it follows the pupil's assessment (or the museum's with respect to the audience) and the most suitable method is adopted depending on circumstances. The Swiss pedagogist considers Rousseau first, who once was his teacher, and deepens his theories by means of personal experience before finalising a method based on mutual teaching along with an authoritarian yet loving personality of the teacher. Pestalozzi's elementary method is based on direct intuition, achieved by mediating nature's experience. Intuition is grounded on the five senses and it clarifies some concepts by following passages in a sequence. Sure enough, having identified some key elements of knowledge, the next step is to gradually recognise the importance of things. Objects can be matched according to their similarities and new concepts can be added to previous ones by means of an exponential model of complexity, that is from simple to difficult. The elementary method is formulated around three key areas, namely cognitive, practical and moral.

It is crucial to choose the right method in teaching, and the teacher's role and approach are equally important in making it work. Socrates asserts the maieutics method according to which the real teacher does not teach what he knows, but rather helps finding what is not totally clear to him in the first place; Saint Augustine says that if a man goes level with an ignorant person he is actually elevating himself; Plutarch instead sees the recipient of education as a piece of wood to be lit rather than a vase to be filled. Montaigne aims at obtaining well-shaped heads rather than well-filled ones, while Comenius wishes for nature to be impersonated, since it develops and differentiates its organisms progressively from within, instead of from the outside. Classic philosophers who studied educational issues clearly understood that the choice of a method is a rather complex topic.

It is possible to state that the method is the consequence of the topic to be covered and the recipient; additionally, it should create all the necessary conditions to allow the learning to take place. As declared by Goguelin (1991), a method is "the sequence of passages the mind has to go through in order to find out and demonstrate the truth, generally to reach an objective. The choice of a method right from the start shows how important it is not to fumble". The biggest target in museum didactics is the creation of a sense of belonging, a cultural and historical identity to the benefit of citizenship and its education which, as Rousseau says, represents the highest point in the development of mankind.

Some of the most widespread educational methods feature some tools to be applied within a museum context. Of course, it is an unconventional environment for the learning to take place in but, as the progressive school movement suggested by Dewey, the activities carried out should presume a gradual development. Just like the school, the museum should be a place full of life: with social life unfolding step by step, starting from the experience in the family and in the habitual social context.

In order to identify some possible applications for the education of cultural heritage, it is important to focus on various educational methods and their peculiarities. Some methods follow traditional schemes connected to a direct communication of concepts, while others consider a higher level of interaction to enable the making of meaning.

The expository method for instance appears to be the most traditional one, based on content and language. According to this principle, pedagogical units come in succession following a logical progression where the language used has to be simple, clear and to the point. It is a method therefore characterised by the growing complexity of concepts, how the units are memorised, the educator's authority, the pupils' emulation and their intuition to make the learning process easier. The demonstrative method integrates the expository method by exemplifying some concepts, and it can sometimes consider the use of laboratories for a direct observation of the phenomena analysed, therefore allowing the acquisition of new skills by means of experimentation.

These methods are based on a basic yet authoritarian presence from the educator, while others are more grounded on previous knowledge gained by pupils. Based on Socrates maieutics, the interrogative method tries to get to the knowledge of things through gradual passages, sorted into analysis-enhancing questions. The strategy behind such questions needs to be carefully planned and moves from the assumption that anything originating from a personal effort is likely to have a more lasting effect. There is a bigger commitment on behalf of both educator and pupils in terms of lesson planning and running, as a limit might be found if questions are simply asked and answered without a proper reflection upon the phenomena. This is where the active method could be arranged, considering its historic roots in Socrates' dialogues and in platonic reminiscence. It is the method resumed by Dewey, based on four essential elements: optimism, equalitarianism, subject autonomy and the relationship between pupil and educator. The heart of the method lies in the direct experience of things, which generates a real issue subsequently used as an incentive for reasoning, so that the pupil is keen on observing and finding a solution which may even be temporary at first, and only afterwards confirmed as correct through experience. Additionally, all pupils are more autonomous as well as motivated by collectively taking part in the testing process. The active method tends to cover all of the individual's resources for a physical and cognitive involvement, in an educational context where learning is no longer passive. The conceptual point is learning by doing, where the training plays a more important role than in the traditional school context, and the skills to be acquired are crucial in the educational process.

In a museum context the two most recurring methods are the expository one and the active one. Both can be applied to a traditional guided visit based on the conveying of knowledge, or to more laboratory-based approaches. If considering other types of museum offers instead, some peculiarities of one method or another can be traced. Talking specifically about the museum, live visits are part of the active method where visitors are asked to live the experience directly by taking part in the action, encouraged by the mediator in an effort to facilitate integration of all participants. Following some research carried out by educational services in national museums, it can be said the expository method is mostly found in those activities requiring a unidirectional conveying of knowledge. Some areas of the museum educational offer have been found in the questionnaire, with lessons and free visits featured in the expository method. Guided visits, didactics games, notebooks, laboratories, interactive systems and experiments correspond instead to the active method. Some areas though can be found in both methods (guided visits and laboratories) and this might very much depend on the way in which the didactic operator places himself in front of the audience.
In the course of seminars or lessons held on a specific topic, the mediator (who could be a field expert or someone hired especially for the occasion) is in charge of presenting the subject and introducing a discussion. But this type of offer is more informative rather than merely educational. Talking about guided visits instead, the spectrum is much wider as it substantially depends on the mediator's approach, the audience's expectations and the time devoted to the museum experience. It must be said that the time and space of a visit can have a sensible impact on the final outcome and on the memorisation stages. In optimal visiting conditions (moderate crowding and diluted times), the introduction and recognition can be well handled by the mediator and well absorbed by the visitor who will later be able to establish a connection between what he has experienced in the museum and his own personal knowledge. When museums are overcrowded and visit times are congested, all the learning processes can be invalidated therefore losing the educational target and the contemplating aspect of a museum visit too. It is the mediator's task to make the difference in both cases: the information provided needs to be carefully selected and clear.

To sum up, the two educational methods mostly adopted in a museum - the expository and active ones – retrace two communication methodologies which can be summarised as sequential and reticular (Colombo, Eugeni, 1998). In the first case it is a one-way conveyance where the mediator or the tool employed offer a linear presentation, proceeded by historical, logical or eventful sequences in the presence of which the audience remains a mere spectator. In the second case the conveyance takes place in a more articulate fashion by means of a diachronic angle, embracing more aspects at the same time and moving from one area to another to create a personal path in the visit. The interaction in this context allows the audience to become the real character, and the key element in the museum experience.

It must be said that the educational method to be used at the museum cannot be standardised and it is not possible to identify all methodologies and approaches to be applied to all types of museums or audiences. As previously discussed, each museum possesses an identity and it is only by tracing this identity that an educational method can be determined, used and assessed in order for the knowledge to be accurately conveyed. The making of meaning in artworks takes place through the most suitable form of communication, the best educational method and the finest didactic material for the audience. This is a truly delicate process since very often myths, legends or other unreliable rituals have a dominating impact, which is why each stage in the mediation needs to be looked into with extreme care. It could be said that three main stages of use are covered: starting with an initial reflective-aesthetic stage, which mediation then leads to an interpretative-cognitive moment, and then these two stages join together to lead to the completion of the museum experience in all its emotions.
Keeping these three levels in mind, other contextual disciplines could be determined, so as to complete the training of the mediator while ensuring an even better approach towards the public, method and subject matter. The museum's specific disciplines (museology, museography, history of art techniques and social history of art) help recreate a contact between the museum and the collections, a knowledge from the past and contemporary discoveries to achieve the logics between visitors and artwork in the museum. All of this is of paramount importance to the making of meaning of all artworks and in the creation of a sense of belonging to the museum and the heritage. However, scientific disciplines by themselves cannot guarantee that the message is directly and correctly conveyed, which is why it is essential to deepen both psychological and pedagogical aspects. The study of general psychology and learning helps understand the way in which knowledge is conveyed and how it can be matched with contextual disciplines (general psychology, psychology of learning, psychology of art, communication techniques and educational methodologies) in order to identify and solve potential problems. The pedagogical-methodological sector (general pedagogy, special pedagogy, communication techniques and educational methodologies) is useful to define the most suitable method for the public, as well as to establish appropriate communication forms and educational tools which can be chosen to improve what the museum has to offer.

PLAYFUL AND PLAYFUL-SHAPED

One of the most meaningful forms of learning is possible via playful activities, placing together cognitive and physical commitment, attention and involvement, participation and development intuition and problem solving. Playing can be at the foundation of an informal learning process, very useful in museum dynamics as it solves one of the key problems of drawing the public nearer – especially the school-age public. In other words, it allows people to go further than the apparently sacred atmosphere of a museum which often hinders the delight offered by a collection.
Rules have to be established regardless of the game selected; and it is behind those rules that the museum emerges in all its specificity. Whether it is laboratories or live visits, an active involvement and curiosity generated stimulus remain the two fundamental aspects. These can originate in numerous projects involving active participation, though it is necessary to establish what playing is about and how it can affect our learning.

"Playing is more than a purely physiological phenomenon and a physiologically generated psychic reaction. Playing goes beyond the limits of biological activity: it is a function featuring a meaning" (Huizinga, 2002). Huizinga also believes that playing is older than culture as it is strictly connected to the animal world too, and therefore not based on a rational relationship but rather on exchanges founded on abstract concepts such as beauty, justice etc.
The specific peculiarities which Huizinga sees in the playful activity can be summarised in two axioms:

- playing is freedom;
- playing is not ordinary or real life.

It is freedom as it goes beyond a purely natural process, children approach playing because it is a pleasurable experience bringing a sense of freedom. In adulthood, playing becomes a rather negligible and superficial function as it is no longer demanded by a physical need, it is not a task. Only later on, becoming a cultural function, can the concepts of duty, task and commitment be connected.

Additionally, playing does not correspond to real life – something everybody knows. By starting to play, a temporary spectrum of activity is accessed, containing a specific aim to be found beyond the immediate fulfilment of needs and desires. Playing stops this process and presents itself as a provisional action with an end to itself, carried out in the name of the performance accomplished. It is generally presented as an addition or a complement in life, actually completing it to the point of becoming essential for the individual "as a biological function, equally essential for the community because of the meaning it possesses, for its expressive value, for spiritual and social links it creates. In short, as a cultural function. It fulfils the ideals in community life".
According to Huizinga, playing belongs to a superior sphere if compared to the biological spectrum, therefore entering a festive and sacred vision.
Analysing the second axiom, some more considerations can be made. It has already been said that playing does not correspond to real life as it differs both in terms of time and duration and in terms of space ensuring a development and a meaning. In the same way that time and duration are pronounced by precise patterns, the space subtends a sector either physical or imaginary, and these elements emphasize its ritual being. One of the consequences of such rituality lies in the order in which the rules of the game determine its evolution, and develops itself depending on the qualities of rhythm and harmony drawing closer to aesthetics. In fact, some recurring terminology in defining the game procedure is tension, balance, swaying, turn taking, contrast, variation, plotting and solution. When all of these modes can be found then a game has been successful. The most important one among those listed is probably tension, as it determines a game's uncertain outcome, which can generate the necessary motivation to reach a solution gradually. It is however important to include another element in the nature of the game because, even if the target to be achieved may not feature any practical advantage, a "fight" or competition is generated. What has to be done and what can be achieved is connected to the function of playing only at a later stage.
A synergic methodological approach where the boundaries between teacher and pupil are sharpened can lead to some interesting results. The democratic and participated cooperation defined by Visalberghi looks at the development of workgroups matching the pupils' interest, workgroups which can be selected by the pupils themselves or else covering interdisciplinary topics connected with current events. If built upon these criteria, the approach can benefit from much deeper and more involving motivations as they would be based on the interest-driven autonomy. If playful attitudes are matched with the involvement and development of curiosity, a highly educational learning form can be created.

Playful-explorative behaviours allow us to identify "the origin of flexible adaptability of superior species and the collective character of human culture" (Visalberghi, 1990), finding their roots in Darwin's influence on pedagogy, as well as allowing their progression in freer, more socialized and creative directions. A key element in the learning ability lies in the game: it is characterised by pseudo conclusions finalised in the organisation of the activity, but it lacks a real validity for the future; in Visalberghi's vision, moving from playing to working entails motivational values perceived as useful in one's own future. Professional activities or self-motivated ones like playing (including arts, scientific research, handcraft etc.) are not recreational but rather playful-shaped as they preserve the key peculiarities of playing. A strong commitment on behalf of established structures is required, in order to maintain some continuity and an acceptable degree of innovation so as to forbid a mechanisation leading to unemployment. As a consequence, spontaneous, recreational-exploratory learning is the key condition at the basis of fruitful teaching.

One of the essential peculiarities of the playful-shaped experience to be developed in a museum lies in the environment in which it takes place. Whether it is a laboratory or a room in the museum or a proper classroom space, it is important that some rules are followed for the game to become a constructive experience. It is then important to create and offer a suitable environment where suitable materials can be found, in order to start a coherent learning path. Maria Montessori's theory (1999) can be of help in this context, namely her proposition towards natural learning and a sub-division of the school into three key points: a suitable environment, a humble teacher and scientific resources. Teachers will not teach their truth to their pupils, but rather will supervise their activities, especially those allowing the children to develop their spirit in a free way, and consequently let them release their immense energies and potentials which are contrived in the traditional school. A humble teacher needs to be regarded as someone not replacing nature but "just" removing those obstacles blocking its full revelation.

A suitable environment, point of higher interest in this context, covers both topics of child-friendly furniture and pace for the action to take place. The furniture has to reproduce a comfortable environment where the children feel they belong, while interacting with objects, space and other pupils. The activity is punctuated by the pace, and when properly designed for children it intensifies the sense of belonging while creating a real awareness. Therefore space and time cover an essential role in the validity of teaching, and in a museum context they represent food for thought because an adequate selection of materials based on adaptability and comfort tend to leave a mark on the educational direction taken. Furthermore, time – if suitably tailored to the visitors' needs – affects the ability to retain new information because it has been possible to memorise and interiorise it.

It cannot be denied that the time spent visiting and inside laboratories is fixed, and this is why planning has to take into account every offer in relation to age groups, personal experience and optimisation of all stages to give the visit a sense of accomplishment. It can in fact be damaging to devise a path so complex it cannot be completed, leaving the child disappointed. But then, developing competitiveness through playing can act as a springboard to reach higher levels of involvement and participation. The emotions originated by playing help acquire new ways to start a relationship with the outside world through the development of intellectual, emotional and relational manners. Schiller (2007) in his Aesthetic education of man believes that the previous concept can only exist when playing, as that is the only condition to allow the finding of oneself. Individual manages to release their mind from external interferences, such as other people's opinions for instance, and have the possibility to let their instincts and emotions go while involved in a recreational activity. The importance of playing is underlined by Plato too, encouraging teachers to educate youngsters by means of playing instead of forcing them, thus allowing a natural distinction of different individual attitudes amongst pupils.

Piaget (1967) connects the development of playing with mental development, specifying how a game can offer a primary tool for the study of a child's cognitive process, and defining it as the most natural habit in children's minds. Piaget places the concept of adjustment at the heart of his theory, a process developed on the basis of assimilation (incorporation of objects or events following a pre-acquired behavioural and cognitive scheme), and settlement (change of the cognitive and behavioural scheme in order to adopt new objects or events). Playing then covers a pivotal role for cognitive development by featuring more processes at the same time. In fact, it enhances memory, attention and concentration while supporting the development of perceptual schemes, as well as the ability to compare and relate. It possesses great educational potential by allowing learning and simplifying socialising stages, so it therefore seems appropriate "to develop each person's recreational skills by allowing creativity through experience and life. Playing increases enthusiasm levels, generates an interest, starts involvement, promotes social skills, encourages learning, reactivates relationships, emotions, thoughts" (Polito, 2000).

Playing though, can take on various forms and approaches, and in the case of museum or school activities it is didactic playing that we refer to, as opposed to free playing. The former belongs to playful-shaped activities, while the latter falls into playful activities which, despite recognised criteria and methodologies, do not cater for learning.

Free playing attains to specific peculiarities which can be summarised as follows:

- demanding: they consider an involvement from the psychological-physical point of view, as well as cognitive and emotional;

- continuing: they continue through the child's life and will still play an important role in adult life;

- progressive: they are not static, they renew themselves and are an element in cognitive, relational and emotional growth, they amplify knowledge and skills;

- non-functional: they are autotelic in the sense that they find a purpose in themselves.

In the didactic or recreational play activity, the stages of assimilation and settlement are separated in Piaget's theories (he thinks that playing is only assimilation) and united according to Visalberghi (playing is a more articulated knowledge tool). It is through Dewey that a complete theory on playing is discussed, especially the passage from playing to working. According to the American philosopher, playing presents three key peculiarities as it tends to:

- diffusely engage structures and the active skills of a given moment;

- be consistent;

- include new elements to avoid mechanisation.

These peculiarities can be applied to committed work and "the difference between playing and working […] simply lies in the fact that the target of playing is only a procedural step to enable playing itself, in other words it is a false purpose or a pseudo purpose, while within a working environment purposes are also conceived in terms of additional guarantee of a continuity in the activity…that is as material means for further doing, once they have been achieved" (Visalberghi, 1990). Some jobs though, present recreational qualities and in this case motivations are intrinsic of the activity itself.
In conclusion, playing supplies the foundations to learning though this is not tangible to those involved in it, and this is the reason why playful-shaped activities in the museum can generate a bigger appeal and curiosity, as they take place outside of a formal setting such as the school. The museum can represent an environment further from the inflexibility of the school syllabi or teaching methods in the classroom, and if lived in a suitable way in the light of personal differences, it can develop cognitive functions and individual skills.

Following the evolution of the tripartition by Rousseau, in this analysis things become the artworks and represent the object of the cognitive study through which the museum can reveal its real peculiarities, free from false beliefs and mysticism. It is rather easy to understand something we can only perceive as an image (painting or statue) by giving it one's own explanation. Anyone close to the study of artworks will know that there are multiple levels of interpretation as well as multiple reading criteria (based upon style, composition, technique, etc.) representing the richness of the artwork as well as its complexity. This is why the choice of a method is even more essential as it tends to rationalise its choices and behaviours. Didactics, including museum didactics, are not just a mere set of procedures to exemplify learning: the rigidity of the application of a given method (however valid and recognised) might entail remarkable limitations. This supports the theory that the valid method cannot exist, but it is essential to identify a valid method to be adopted in different circumstances.
From ancient Greece to modern museums, the cognitive path to the understanding of things can be achieved by following the same criteria of a gradual approach, and according to the same dialogue-based methodology characterising the work by Plato. Within a dialogue, topics are used in order to break down generic opinion, and can lead to a deep knowledge of things and an acceptance of a new point of view. The enforcement of an opinion or belief will not entail involvement, nor will it clear the ground for a correct inclination towards listening, but rather generates a separation (Elias, 1988) which determines a potential failure of the educational activity. It should be wished that the knowledge of things, especially things as complex as artworks, are set up according to flexible methods of meaning making, always taking into consideration the concepts of motivation and interaction.

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IDEAS SPROUT FROM THE REAL: ESSAY ON ART MUSEUMS

João Pedro Fróis

ABSTRACT

This essay is focused on the educational mediations in art museums. The given examples of innovation are used for legitimacy of theoretical criticism on the educational mediations. The text is organized in two main sections: in the first one, the focus will be briefly on the Portuguese context; in the second one, we will discuss on three concepts – outside of museology domain – for the understanding of art museum visitors aesthetic experience.

Keywords: art museums; aesthetic experience; potential space; regression; entertainment; learning

"If you don't stop, you don't see anything." (Rika Burnham)

1

Everything indicates that the art museums of the 21st century are living a period of intense change, with an impact on their identity, inherited from the past. This ongoing change has implications on the development of communication practices that museums have today with the communities of visitors. The origin of this change lies in the premises of global cultural development, a problem debated today by philosophers and sociologists[i]. In fact, it was the museums' responsibility to schedule, on a global level, a desire for visibility and for social leadership, directed mainly to the cultural involvement of those who inhabit the cities. This desire is followed a bit everywhere. One of the elements that stimulates this change the most, that had a major breakthrough in the last decade, result of the free access of collections – which is possible today through the museum contents' available on internet platforms. Individuals can access the collections through the direct tools that the best museums integrate in their everyday practice. The problem of access to the collections, the pace of this access, the impact that it has on individual is, therefore, relevant like an object of study, whose results, on a balanced way between the museum and the community of visitors, will allow new ways of understanding the role of the museums in the contemporary society.

As we will see in this essay, the problem and the debate about the pedagogical and integrative value of the knowledge of the content and of the stimulation of interactions with the individuals is today the subject of relevant study and theorization. The topic of the access of the collections, which can also be called as potential connectivity and the impact of this access by the individuals, presents itself, with all its fullness, with relevance of two intersecting plans: firstly, it extends the possibility of its theoretic problem; secondly, it appears as another device to optimize the communication practices of museums, calling the people to its action centers, giving importance to the Utopia proposed by Umberto Eco.

[i] Gilles Lipovetsky and Jean Serroy claim that globalization is also a culture. Today we witness the unmeasured growth of a culture of "third type", a kind of transnational hyperculture called world-culture, whose concept was clearly developed by Gilles Lipovestky in The world-culture - response to a disoriented society (Lisbon, Edições 70, 2010).

In 2001 at a conference in the Guggenheim Museum in Bilbao, also published in an article in the Revista de Occidente in 2005, founded by Ortega y Gasset, Umberto Eco issued a challenge – to museum directors, aestheticians, art historians, curators – to reconsider the pedagogical mission of art museums. According to him, it is necessary to organize exhibitions that serve the interests of the public. To emphasize this plan, he proposed an exercise that focused on the visitor: if the Primavera of Sandro Botticelli was enjoyed through the recreation of the Florence ambience where the artist lived, of the culture of its time, the mystic of Rome of the Renaissance painters, integrated in an exhibit sequence with the works of contemporary artists, which preceded and followed him, the visitor would have the possibility of creating for him/herself, not only, an exceptional image of that piece but also of the time where it arose. The use of photography or sound, or others, would allow an understanding of temporal and spatial complexity in which the artist was working; all under an economic tension of the information, avoiding the excess of stimulation that inhibits the experience of fulfillment. The proposal of Umberto Eco, in spite of being obvious for the museum specialists, is relevant for reflection and for theorization about the work that currently can be accomplished with the visitors of art museums.

The utopia of Umberto Eco, of focusing the museum experience on visitors, respond to what the art museums intend to accomplish when, through the different types of mediations, they capture audiences for the actions that they organize. To reach this goal, they use a series of strategies, commonly used in other areas, outside of the cultural actions. The diversity of educational mediation devices translates the desire of museums of adapting to the uniqueness, heterogeneity and specificity of the public, having a wide set of activities in their programs such as: guided tours, tour talks; interactive activities and practices; theatric animation; games; school visits; didactic publications; audio guides; videos; leaflets of the room; CD-ROM; mobile interactive devices with multimedia applications. We can also add to these devices, informal learning programs: workshops for families; activities of different types; training courses; holiday celebration; initiatives of partnership with other organizations; and online information about artworks.

Sometimes, the museum goes out of its own space to other places and organizes centers of pedagogic resources for educators. The entire set of these proposals – resources and educational activities – is meant to promote the orientation of visitors and of its autonomy as *visitors* of the museum. However, in spite of the diversity of proposed activities, the tour talks, the workshops and the conferences are still the most common activities in the majority of art museums.

Let us focus now on the contemporary art museums and art centers in Portugal. In the past decades, many art events have been organized by private entities (economic groups, big enterprises, etc.) Some of them were available for the public, throughout the country, as museums and art centers. The main task of this period was to gather and sort the collections, neglecting the dialogue with the public. Some of these collections were created with an expectation of financial investment, and their organization was the responsibility of a restrictive group of specialists. There are two situations that describe well what I have just written: the collection of José Berardo and the collection of Manuel Brito. The former was transformed into the *Museu Colecção Berardo*, in a space donated by the State, as the museologist Raquel Henriques da Silva wrote in 2008: "where the State intervenes annually with a amount of 500 000 Euros in order to enrich a collection that does not belong to it" (p.114). The private collection of Manuel de Brito was transformed into an art centre, in a municipality space. In spite of the extraordinary dynamic that guided the organization of these and other collections, implemented privately, the art museums, sponsored by the Ministry of Culture, lived and still live very difficult moments in the field of our topic. In fact, the tendency was, in the grounds of the educational service, to carry out everything that is possible with no budget or something very close to it.

The interest about the communication and educational dynamics has been deepened, theorically, in the field of research, in some university departments with the production of academic studies. Some contemporary art museums have sponsored, in a clear way, the communication with audiences, with greater visibility since the end of the 90s. But they are exceptions, and almost all of the best initiatives come from foundations that sponsor, with great brilliance, the arts in the country. If private collections were made public, with inscription in their spaces, the work that contemporary art museums develop with the public would be a deficit. The difficulties are of different origins and we describe only two of them in order to progress in the text.

The first difficulty concerns the attitude – hidden prejudice – towards education in museums. This attitude is related to a certain level of insensitivity to pedagogy – unexplainable blindness of those leading the museums and making decisions there. Often, the educational dimension is tolerated because it is indispensable to respond to a demand of satisfaction of the social status of museums, responding to what Mihaly Csikszentmihalyi (1989) called the explicit function of museums – to respond to what is stated statutorily and thus achieving a certain balance with another function: the latent function, whose objectives are often discreetly ignored – the interests about which nobody talks because they are too obvious or because they cause embarrassment. By neglecting this last aspect – for example, fundraising – it prefigures that some museums are doomed to close or to progressively get weaker.

The second difficulty concerns the continuity of mediation activities with groups of users of the collections. It is hard to keep up a continuous work with the public who visits the contemporary art museums. When it comes to school groups, the situation gets worse. For a public school teacher, it is extremely difficult to take the class to a cultural center during the school year. Dislocation from the school to somewhere else, outside of the school, is expensive. But this is, between us, also a cultural problem and, therefore, requires a change of mentality that only can come with continued work and time. In countries such as England and Germany, museums are traditionally part of the school learning routines. The programs of the museums are assumed as part of the curriculum, for example, that the school outlines for the artistic and cultural education of their students. About this topic, we recall the decision of the first director of the *Musée d'Art Contemporain* of Montreal, who had a separate fund to subsidize the transportation of students of Montreal to visit exhibitions, believing that, by this way, it would create new visitors.

These are just two of the visible difficulties, which appear during the work with the public, and which are reflected in the scarce theoretical production written in our field of research.

2

In this section we present some reflections about the innovation in art museums, about experiences carried out in several places. The museums are seeking, without reservations, to innovate their relations with the public and, to achieve this goal, they use, as mentioned before, a comprehensive set of strategies and programs that they widely advertise. The current trend of contemporary art museums, from West to East, is to radically change the communication practices and to introduce more inclusive and participatory activities. We have been witnessing an avalanche of skilful techniques, marketing skills and devices, which intend to simplify the access of audiences to collections. These apparently seductive techniques aim to give fictitious solutions to multiple problems that arise in the educational practice at museums. Often, techniques of mass recruitment, mobilized for a big national exhibition, are advocated.

About these techniques, without forgetting the strong critique of Jean Clair, in the book *Malaise dans les Musées* (2007), in which he describes the euphoria, triggered by various kinds of interests, which floats above museums and big exhibitions. Let us see what George Ritzer (2003, 2010) considered to be the four mechanisms that transform into a success some contemporary museums[ii]. George Ritzer compared the major contemporary art museums to the cathedrals of consumption and theme parks. To attract the public, both museums and theme parks put four mechanisms into operation: the simulation, the demand of satisfaction for the consumption impulse of objects and experiences; and the manipulation of two dimensions – space and time.

Simulation refers to the decontextualization of objects. It simulates a distant context for an object that is displayed in a restricted space, in our case when art is shown in a museum, it loses its authenticity, because it is taken from its natural context. The museum creates, as second mechanism of capturing audiences, in its own space, different places to impulse the consumption, for example, restaurants, different type of shops, etc. The third mechanism is the manipulation of space. In this matter, let us recall, for example, the Louvre or the Prado, which expanded and were refurbished in order to attract more visitors, whereas the new contemporary art museums, such as the Guggenheim Bilbau or the Getty Museum, created an ambience of sacred space, where architecture functions as bait for the visitors.

And at last, there is the manipulation of time: museums explore the atemporality that derives from the classification and the exhibition of objects, creating the feeling and the idea that, for example, art history can be condensed into a constructed discourse that the curators so much appreciate. After all, the *raison d'être* of the museums lies in the manipulation of time, as it was emphasized by George Ritzer. To accomplish its mission, the contemporary art museum adapts to a new reality, to the erosion of the previous distinction between high culture and popular culture. In spite of this, the art museum cannot lose the specificity that distinguishes it, for example, from a theme park.

[ii] As George Ritzer, Rosalind Krauss (1990), Saloni Mathur (2005), Gilles Lipovetsky and Hervé Juvin (2010) problematized the changes operated in the identity of contemporary museums caused, at least, by two phenomena: enterprisation of museums and cultural globalization. The cultural activity, as well as other areas of contemporary societies, has been transformed into spectacle and merchandise.

The matrix of this trend for change is marked by the benefit that technological innovation involves, well elaborated in its justification in an article by Terry Ray Hiller, published in 2001. This innovation will determine, as it currently is, the learning experiences and the relation of the art spectators in some contemporary museums. It is believed that the new informational technologies will force the modification and the redefinition of what public art organizations will do in the next century. Experts, who are involved in arts and with the institutions that are responsible for their narratives, invent new ways of capturing the participation of groups. One possibility is to involve people in the use of informational and communicational technologies and multiple digital supports, however, museums manage the intensification of that mediated access of visitors to the collections. The universe of online communication confirms today that the number of visitors of the museums grew very rapidly in those that have the most innovative, attractive and functional platform in this communicational context with the visitors. Learning occurs online, from the platforms organized in the museums with links to various entities, including schools. About this type of concatenations, hereinafter, we are presenting two experiences of interactivity: the first is, *Pocket full of memories*; and the second is, *Explore a Painting in Depth*. The two are different and occurred at different times.

As an opening example to the technological possibility of concatenation, we refer to the exhibition *Pocket Full of Memories*: an interactive installation organized for the first time at the *Centre Georges Pompidou* in Paris (2001)[iii]. The exhibition was designed as an installation, on the theme "archive and memory", and displayed on the main floor of the museum. During the exhibition, approximately 20 000 visitors participated in this installation, contributing with more than 3300 objects of their possession, digitalizing and describing them. The collected information was stored in a database, organized accordingly with an auto generated algorithm from the data entered by the participants themselves, which placed the objects with a similar description close to each other, on a two-dimensional map. The map of the objects was projected in the gallery space, and its on-line access was through a website organized for this purpose, where the visitors in the gallery and at home could see again the objects and add comments and narrations about of any of them. This experience of concatenation emphasizes the possibility of a visitor being active in the program proposed by the curators and become the protagonist of its own learning.

The other interactive experience, called *Explore a Painting in Depth*, in an art museum, was conceived and described by Austin Clarkson and Douglas Worts (2005), in an article of a journal called the *Curator: The Museum Journal*. The *Explore a Painting in Depth* experience took place in the Art Gallery of Ontario, in Toronto. [iv] In a small room of the museum, a painting of a landscape entitled *The Beaver Dam*[v] (1919) by the Canadian artist J. E. H. MacDonald (1873-1932) was presented to two visitors, at the same time. There were headphones and a touchpad at the disposal of the visitors, with a selection of three audio programs: the first offered an introduction of the painting; the second presented a narration of approximately three minutes on artist (portrait of the artist); and the third, the exercise of exploration, the central element of this experience, with a duration of 12 minutes, involved the visitor in a creative process of production of images related to the painting in observation. After an induced relaxation, the participants were invited to use their imagination and to "enter the image" through colors and shapes. In the end, the participants described their experiences through words and/or images on a cardboard, called *Share Your Reaction,* with an approximate size of an A4 sheet. This experience took place between 1993 and 2003. During this period, 2000 cardboards were collected. Approximately 2% of the people left their contribution. There were around 75 000 - 100 000 people in this room, who, in some way, interacted with this painting. One of the conclusions of this experience was the extraordinary creativity shown by the visitors as a response to the landscape of this Canadian painter of the 20th century. The graphic and written contributes left in the cardboards made possible to unveil the mental path of the people who visited this work, enriched by the visitors' experience.

We apply the expression "concepts from outside", used by the philosopher José Gil in his *Última Lição*, delivered in 2010 at the Universidade Nova de Lisboa, when he spoke about the description method that he used regarding the *Quadrado Negro* of Malevitch.[vi] In our case, these are concepts outside of the general scope of museology, the study field of the attitudes and behaviors of the museums' public that we used to understand and justify the educational mediations in art museums. There are three intersecting concepts that allow us to understand the relationship that individuals establish with the arts: regression; entertainment; and learning.

Before we move on, let us think of the art museum as a potential space for the cultural experience. By introducing this idea, we will understand better which methodology and path that educational mediations may follow. The idea of potential space was used by English psychoanalyst Donald Winnicott (1896-1971), and served his theory about emotional and cognitive development. He defined it as an intermediate area of human experience between two realities: the inner psychic reality and the external reality to the individual. In this space, the game, the oneiric activity, the transitive objects – various tools which contribute to the emotional and mental development of the individuals – were included.[vii]

The question can be formulated like this: why does it seem to be emotions connected with a certain type of experiences such as those experienced towards art without relation with another kind of emotions that individuals experience towards the world? In reality, there is a harmony between how we express our feelings, whether in relation to artworks, when we perceive them, or either to another reality of life external to man, however, the experience that comes from the contact with the art is personal. The dimensional development of the aesthetic experience, as it occur, we find with the artworks, is being held in the museum as potential space.[viii]

There seems to be a repeated negligence about the importance of aesthetic sensitivity of individuals; sometimes we forget, for example, that touch is related with the emotional dimension: to feel, to touch are terms that relate to a world of sensations, to emotional responses prior to the production of ideas. António Damásio (2010) highlighted that "emotions and their implied phenomena are so essential to the maintenance of life and to the subsequent maturation of the individual that they are organized, in a secure way, since the beginning of development" (p. 159). The sensory and emotional dimension is very present in the relations that we create with things that surround us: the contemporary artworks tend also to explore these two dimensions. To consider the museum as a place for potential emotional and cognitive development is a valid operating element to work with museum audiences, distinctive from other places where the learning experiences occur.

The other concept, the "outside" one, advantageous for the comprehension of educational mediations, is the concept of regression.

[iii] http://www.mat.ucsb.edu/~g.legrady/glWeb/Projects/pfom2/pfom2.html (website indicated by Prof. George Legrady).

[iv] Douglas Worts wrote, for the first time, about this experience in Extending the frame: forging a new partnership with the public (Susan Pearce, Art in Museums, 1995).

[v] The beaver dam, 1919, J. E. H. MacDonald (Canadian, 1873-1932), oil on canvas, 81, 6 cm x 86,7 cm, gift from the Reuben and Kate Leonard Canadian Fund, 1926, Art Gallery of Ontario, Toronto. (ID 3636).

[vi] Published in a book entitled Art as Language, 2010

[vii] The psychoanalyst Ellen Handler Spitz (1985) criticized the theory of Donald Winnicott's transitional objects, by considering that this was not clear enough in explaining the difference between "children that hug teddy bears" and adults who create artworks. Adults who regress do not become children, instead, show a primary operating mode similar to other modes which occurred before; it also occurs a release of something that persists, but that, over time, was inhibited internally.

[viii] On these dimensions of aesthetic experience, see the second chapter of Mihaly Csikszentmihalyi and Rick Robinson's book, The art of seeing: an interpretation of the aesthetic encounter (p. 27-71). Csikszentmihalyi proposes four dimensions to the conformation of the aesthetic (artistic) experience, namely: cognitive - knowledge of history and culture data; emotional / affective - experience of emotions, curiosity, fantasy, hilarity; perceptual / sensory dimension - beauty of the objects, techniques and stylistic comparisons; and the communicative dimension - self-discovery, introspection, linking with objects; attention to the universal values of different cultures and times.

The experience of individuals in their relationship with the artworks can be understood as regression. In its formal sense, regression is understood as a negative psychological phenomenon, a defense mechanism that the individual puts into action in situations of conflict, present or imagined uncertainty, and also of *cognitive dissonance*. Generally, regression is considered as a negative thing, but it could be interpreted as a reversible and temporary psychological process, and used in a constructive manner with a temporary setback, that can leverage other situations, that also generate intrapsychic conflict.[ix]

The regression will be understood as the resource that enables a clear step forward in several situations, such as those that occur when we dream, during dreaminess and the reception of artistic forms of artworks, and obviously, during artistic creation. In several cultural manifestations, we find positive regression: individuals, groups seeking a relief for the tensions through the participation in various activities, in festivals or other type of festive agglomerations.

The work of Swiss artist Pipilotti Rist indicates this possibility of positive regression. Born in 1962, Rist worked in the field of cinema and music. For two decades, she has been occupying an important place in contemporary art, and has made her work available on giant screens for many cities, on billboards and outdoors, of large dimensions.[x] Pipilloti Rist is well known for the video installations that function, as Boris Groys wrote, *"here and now"*. They play with the scale, implying directly, through the use of color and sound, with the emotions of individuals. Her works are, by the way she uses the sound, images and space, imaginative, involving harmoniously the sensations and the scenes with the concerns of our time, exposes the body to the environment and the revelation of the relations between the body and the mind.

At the Museum of Contemporary Art Kiasma in Helsinki in 2010, she presented her latest works untitled *Elixir*: six audio/video installations projected on multi-screens. In this exhibition, she created intense visual worlds, in which sonority, color and shapes mixed with meditative landscapes, images of bodies projected in all directions, which created situations articulated with the very meaning of the title of the installation, as if it was a medicine for the mind of the spectators.

Now, a few words about amusement (entertainment). Amusement is an essential need of man, though often looked contemptuously by certain intellectuals, ascetics and others, impregnated by heavy seriousness that leads them to consider it futile and worthless. It is likely that the playful activities of man and entertainment, in general, are residues of a certain magical-religious attitude through a slow desecration. As Mário Casimir (1977) considered, amusement and entertainment are non religious techniques to master fear and anguish. Entertainment breaks the monotony of our existence. The entertainment is present in many interactions that we create with contemporary art objects and with the places where the artworks live. Often, contemporary art museums organize festivities where entertainment is the "touchstone" of the programming. The experience in the museum also occurs in extra time of people's life, dedicated to leisure.[xi] In fact, during or after these experiences, we are led to communicational interactions with other visitors or with those who came with us.

[ix] Danielle Knafo (2002) considered that the regression can be understood from three situations that overlap and intersect: the temporal regression - as a throwback to primary stages of the psychosexual development, for example, to a certain childish behavior; regression as bold decompensation - when, for example, we handled the limits of the self, of identity and of reality; and, thirdly, the topographical regression - structural, the free access to primary modes of thought.

[x] On the work of Pipilotti Rist, see Peggy Phelan, Hans Obrist and Elizabeth Bronfen's book, published by Phaidon, in 2001.

[xi] The Metropolitan Museum of Art in New York is visited annually by five million people (Robertson, 2011). It is known that many thousands of people travel to museums outside of their country to see its architecture, such as the Guggenheim Museum Bilbao.

Finally, let us look at a concept that often comes up when working with the public: the concept of learning. In 2008, during a visit at the *Tate Modern*, I was surprised by the change of the name of the department that deals with the public. The department of education had been changed to the department of learning. This change of name is surprising by its free use, directly applied to a service of a super-museum. The argument that motivated the change of name came, according to Anna Cutler (2008), not only of the reflection on the different disciplinary ways of understanding the concept, but of understanding that, in every moment of the life of individuals, in different contexts, there is place for learning. We all agree that museum visitors seek them with the intention of learning, and that learning streams in varying conditions and contexts.

It is interesting to emphasize that neuroscientists use the concept of learning to describe the consequences involved in neurological processes of receiving and processing the incoming data to the body or the ones that are re-elaborated in it. Processes that we usually use to learn are very similar; the human brain has uninterrupted and continuous plasticity of adaptation to the changing circumstances and always attentive to the acquisition of new data throughout life. Thirty years ago, as Sarah-Jayne Blakemore (2007) wrote, it was accepted that the brain structure would develop during childhood in order to become unchangeable when reaching adulthood, with few possibilities for change in their own consolidated apprenticeship schemes. The connection between learning and emotion is, in the context deeper than is generally thought, underlined by the words of important contemporary authors such as António Damásio and Mary Immordino (2007):

> […] the relationship between learning, emotion and body state runs much deeper than many educators realize and is interwoven with the notion of learning itself. It is not that emotions rule our cognition, nor that rational thought does not exist. It is, rather, that the original purpose for which our brains evolved was to manage our physiology, to optimize our survival, and to allow us to flourish (p. 3-4).

The use of the recent contributions of neuroscience and the more informed knowledge about how we operate emotionally and cognitively help to change the way we act in relation with art and also how we relate it to the scope of the topic dealt here.

We finish now our annotations related to the open issue and we point out two aspects that result of the reflection made. First, it should be noted that when we speak of cultural democratization, it is important to think of the individuals and develop programs in today's art museums that aimed to *strengthen* people's relationship with museums. One possible way is narrowing the concatenations between contents proposed by the museums and the needs that they are seeking for. As Gilles Lipovestky (2010) wrote, museums as cultural entities (such as schools) have a relevant mission: to organize and to provide tools that allows individuals to go beyond, to surpass, to be "more", cultivating their passions, their creative imaginary in any sphere of action and creation. Secondly, it is important to deepen the theorization about educational mediation, based on the fundamental research of what we call the "real", which occurs from the work of the actors in the scene, that come from the sciences of education, communication, psychology, neuroscience, sociology, museology, curatorship and art history.

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Quantos metros
são uma légua?
Olha para o mar.
Onde estarão...?

“WHOSE VOICE IS HEARD IN PLANNING MUSEUM ACTIVITIES?”. LIFELONG LEARNING IN EUROPE (LLINE), VOL. 3, 198-200, 2004[1]

Carla Padró

Museums are powerful political institutions (Jenkinson, 1994), which produce, circulate, and mediate knowledge of who we are and what we want to be. Seen from this perspective, museums have the responsibility to deconstruct their historically situated assumptions, missions, metaphors, conventions and practices as some of the Museum Studies literature of the 90’s has underlined (Anderson, 2004). However, if one revises museums’ patterns in researching, displaying, operating, or communicating, one realizes that museums are still caught into different dichotomised narratives that are presented as objective “truths”. To name a few, I am referring to the tyranny of chronology (Pollock, 2002), the romantic discourse of the artists as a genius, the current thematic approach in exhibition design or the notion of heritage as a commodity. I am also referring to the culture wars between directors, curators, educators, administrators, evaluators and visitors. And here is when we could ask *Why can’t museums include multiple perspectives in their research processes, exhibition or educational policies and practices? Why can’t they treat visitors as equal voices?*. Social Constructionism can help us in answering these questions.

Social Constructionism believes all knowledge is socially constructed; including our knowledge of what is real. Social Constructionism comes from social psychology (Gergen, 1994), but it crosses with other disciplines such as sociology, art or education. It emphasises language as an important way to understand our experiences. Rather than reflecting the world, language generates it (Witkin, 1999). The basic function of language is to coordinate and regulate social life (Gergen, 1994). In this regard, it is not the same to refer to adult visitors as experts or laymen, clients, or communities of interpreters. Each noun disguises specific tasks, practices or epistemic concepts. Hence, if we believe adult visitors to be either experts or layman, we refer to education as a passive hierarchic endeavour. If we believe adult visitors as clients, we refer to education as the formation of consumer culture and if we consider adult visitors as communities of interpreters, we believe education as a cultural, social and discursive exchange.

[1] This article was published in Lline Magazine in 2004.

On the other hand, Social Constructionism emphasizes that our generation of knowledge and ideas of reality are reflected by social process, more than individual ones (Gergen, 1994). The communities and cultures of which we are members determine or ways of understanding the world. Our taken for granted myths, traditions, categories, stereotypes, assumptions are sustained by or "social, moral, political, and economic institutions" (Gergen, 1985:286). If we transfer these notions to museums, we could state that it is not the same to generate an exhibition from the curator's voice, rather than using a team approach or rather taking into account that different roles can be exchanged at different times. It is not the same to research visitors' notions of what is to be exhibited or to include other perspectives such as race, gender, sexuality or religion. Moreover, it is not the same to show how conflict has been negotiated within an exhibition process than to show knowledge as a neutral certainty. Moreover, Social Constructionism asserts that reality is a social invention. Therefore, multiple beliefs and realities can be equally valid for they define different cultures, historical times, life experiences, etc. Museums are a social invention as well and their definitions and practices have been favoured by specific powerful groups in specific times who share and influence in the dissemination similar concepts of the world. Note for instance the different between considering museums as temples, attics, treasures, forums, institutions or organisations. I each of these notions there is always a community of professionals who claims for the "truth", either collectors and connoisseurs, directors and curators, educators, visitors and evaluators or managers and marketing people.

Consequently, Social constructionism gives importance to collaboration, reflexivity and multiplicity. Since meaning is seen as relational, museum meaning is not inherent in their objects or collections, exhibitions or educational programs, publications or merchandising. Rather, all of them produce meaning and therefore visitors can also be catalysts for meaning making. But to get to here, I think museums should organise exhibits and programming using other strategies. Let's suggest a few:

- Organize exhibits and programs based on dilemmas and problematic thought.

- Provide multiple exhibition routes and itineraries, which deal with issues of race, gender, class, sexuality, etc.

- Show issues of conflict and negotiation and confront them from other viewpoints.

- Provide polivocal information in the galleries and programs in general that not only comes from museum professionals, but from visitors. Museums can tell other stories which do not refer to disciplines, to authenticity, the canon an these stories can be told by people.

- Organise more exhibits that deconstruct romantic or modern narratives and exhibits, which show the process of discarding and negotiating information.

- Acknowledge the museum context behind and the context of thought of what is to be exhibited.

- Exhibition with intertext from outside the field.

- Focus a critical approach to what is being done.

- Understand professionals as facilitators and not only educators as such.

- Understand visitors and professionals as communities of interpreters.

These recommendations have implications not only in the daily practices, but also in the overall formation of the museum field and change takes time…

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6 CASE STUDIES

PORTUGAL

The selected case-studies aim to represent different approaches to museum mediation. They address different problems and institutional settings, with each of them having a specific angle that can contribute to a reflection and discussion in the mediation field.

CASE STUDY 1: *PROGRAMA DESCOBRIR*

This innovative and ambitious programme of the Calouste Gulbenkian Foundation is entering its fifth year and it represents the blending of four different educational services: Calouste Gulbenkian Museum, Music Department, Modern Art Centre and Garden Sector. Within this programme, more than 3,000 activities are developed per year, with projects that are carried out in and outside the foundation, promoting experiences and training courses for other museum professionals, educators and teachers, seeking a more inclusive and better understanding of the world.

CASE STUDY 2: *MAPA DAS IDEIAS*

This private company was created in 1999 with the goal of creating better interfaces between museums and their audiences. Having expertise in communication settings and having developed mediation tools that are, today, references in the Portuguese setting, Mapa das Ideias started to develop partnerships with some Museums to perform direct mediation projects. These partnerships between private and public partners, involving national collections, have motivated deep discussions, but Mapa's value was recognised by the 2011 Best Educational Museum Practice Award, given by the Portuguese Association of Museology to the National Museum of Costume for the project developed in the Education Service.

CASE STUDY 3: *MUSEU DA ÁGUA*

The Water Museum belongs to the Lisbon Water Company, and over the last 15 years has developed an innovative education service that benefits both from educational and marketing views. Besides the successful visit and historical reconstruction activities programme, the Museum promotes a full educational programme for schools that is guided by the principles of environmental education, working the museum collections from that standpoint.

CASE STUDY 4: *REDE DOS CLUBES DE ARQUEOLOGIA DO MUSEU NACIONAL DE ARQUEOLOGIA*

The network of Archaeological Clubs of the National Museum of Archaeology received the first ICOM-CECA Prize in 2012. This project has several interesting features: it is developed in and by the schools, empowering both students and teachers, giving a unique access to the Museum's collections; it has a very strong experimental dimension, focusing on the challenges of the scientific method; it has an international dimension, only possible due to its methodology; it is sustained through online tools, namely, a dedicated website.

CASE STUDY 5: *MUSEU DO TRAJO DE SÃO BRÁS DE ALPORTEL*

This museum was selected due to the community involvement and its living museum dynamics. It is one of the pillars of the village of São Brás, being the centre for the chorus storytelling group, as well as more specialised projects such as intangible heritage and crafts. Through a hugely informal setting, where the museum positions itself as a facilitator, rather than an authority, it gives us interesting clues about how a museum is socially relevant and the challenges of adult non-formal education.

CASE STUDY 6: *EU SOU SOM*

Miguel Horta, artist, educator and mediator for arts and literacy, explains how the project "Open Museum" started with Margarida Vieira at the Gulbenkian Foundation. At the beginning, the Modern Art Centre had the goal of working with people with special needs, creating an experimental and high-quality project. This was the beginning of the project, with activities on Mondays, when the museum was closed for other visitors. This way, the participants could lie down, talk aloud and feel comfortable in the museum environment with activities which were almost tailor-made. With the upscaling of the programme to other venues of the Gulbenkian Foundation, the project has grown and uses more tools, creating an outstanding experience.

ITALY

Within the Museum Mediators project, five case studies were selected in order to analyse some of the most interesting experiences and to give a national panorama of the mediation activities.

CASE STUDY 1: *MUSEO DI STORIA NATURALE E ARCHEOLOGIA IN MONTEBELLUNA*

HISTORY AND MISSION

The Museo di Storia Naturale e Archeologia in Montebelluna opened in 1984, and became an Institution in 1998. Its activities are characterized by a special focus on specific issues such as equality, impartiality, reception, integration and right to choose. This bears on the mission and the purposes of all its activities, which "collect, preserve, study and disseminate the naturalistic and archaeological history of the region, with a special focus on the Treviso area".

EDUCATION SERVICE AND MEDIATION ACTIVITIES

The activities held in this museum address mostly schools, teachers, educators, museum officers and more in general adults.

EDUCATION SERVICE FOR SCHOOLS

The activities address mainly target groups of children and young people between 3 and 19 years old and are always differentiated according to specific age groups, with special attention for children between 3 and 6 years old. Every year, a detailed and renewed programme is provided for all schools in the Veneto region, with animations, special lessons, laboratories and workshops. The activities are carried out by museum educators, selected by the museum itself on the basis of CVs and a job interview. They attend a training course of 60 hours, provided by the museum and an examination must be passed during a real educational activity: the result depends also on the observations of teachers and pupils involved in the activity.

In recent years the museum focused its attention on lifelong learning issues, aware of the role museums could play in informal learning activities for adults. It organizes lectures, seminars, workshops addressed to adults, alone or in groups. Particular attention is focused on the Universities of the Third Age and on the CTP (Centri Territoriali Permanenti) for the education of adults, with special and specific projects.

One of the projects the museum developed to spread museum mediation is known as "Dentro al Museo: scienze e storie" and addresses migrant citizens, in order to promote a wider access to cultural heritage, a greater consciousness of the naturalistic collections and to develop interlacing between personal stories and the history of collections.

CASE STUDY 2: *GAMEC – GALLERIA D'ARTE MODERNA E CONTEMPORANEA IN BERGAMO*

HISTORY AND MISSION

The GAMeC was inaugurated in 1991 and was created together with the Municipality of Bergamo and the bank Credito Bergamasco, in order to promote modern and contemporary art. The underlying purpose of the creation of GAMeC, which is partnered by the Accademia Carrara and the Accademia Carrara di Belle Arti, was to form a pole in the city dedicated to art. The GAMeC aims to exploit, implement and promote the heritage of the Accademia Carrara, concerning the 20th century; it also organizes activities to sustain a high quality cultural policy and to become a reference in the sector of contemporary art.

EDUCATION SERVICE AND MEDIATION ACTIVITIES

"Art for all" is the watchword that inspires all the activities of the educational service here, together with article 27 of the Universal Declaration of Human Rights[1]: "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits."

The GAMeC is a lifelong learning institution, open to all, young people and adults, teenagers and children, migrants and tourists, scholars or curious people. All the activities are targeted and diversified, on the basis of the principle of reception. With practical laboratories for children, training opportunities for libraries and associations, workshops for adults and tour guides "in all world languages", the GAMeC wants to sustain the idea of the museum as a place for dialogue, research and integration. Thanks to museum officers and educators, the activities have been implemented and special partnerships have been made between the museum and schools, hospitals, prisons, universities and so on. Thanks to the high quality of the programme, the museum was awarded in 2006 with the prize of Alta Qualità per l'Infanzia "Il Grillo", promoted by the Consorzio Turistico Alta Badia and sponsored by the Antoniano di Bologna, Unicef, the Facoltà di Scienze della Comunicazione of the La Sapienza University in Rome and the Scienze dell'Educazione Department of the University of Bologna.

[1] *UN Universal Declaration of Human Rights*, adopted by the General Assembly of the UN in 1948.

In 2012, the GAMeC held the project Artedisarte in collaboration with the homonymous volunteers' group that has been operating in the city district of Campagnola since 2009. The project aimed at testing new aggregation processes and mechanisms, through a deep reflection on the loss of identity known by the region since the 70s. Together with creative activities, the Artedisarte group carries out training paths to analyse the above-mentioned district's identity and the exploitation of contemporary art as a means to express one's own thoughts.
At the end of the exhibition in the museum, the panels will be placed along the perimeter that marks the limits of the district of Campagnola, so as to give a new meaning to the region by expressing contents that can be shared over time.

Moreover, the GAMeC is the first institution that has internal mediators. Thanks to the project "Ospiti DONOre", in which a group of immigrant women worked on the meaning of the "gift" inscribed in the collections, the educational service planned and carried out the training course for museum mediators, which addressed all immigrant citizens in the region of Bergamo, who desired to have a share in the dialogical process between the museum and the international communities they represented. These training courses made the participants able to "open the doors" of art to all those who normally don't visit a museum at all, because of several cultural and economic barriers[2].

CASE STUDY 3: *FONDAZIONE SANDRETTO RE REBAUDENGO*

HISTORY AND MISSION

The Italian contemporary art foundation Fondazione Sandretto Re Rebaudengo was officially set up in Turin in 1995 by contemporary art collector Patrizia Sandretto Re Rebaudengo. The Fondazione's main aim is to promote and encourage a greater understanding of contemporary art and of today's leading trends at an international level. At the Fondazione, the vast field of visual arts – paintings, sculptures, photography, videos, installations and performances – is analysed and presented to the public not only through the exhibition programme but also through an array of in depth educational activities and flanking events. These include conferences, lectures by artists, curators and critics from acclaimed Italian and foreign institutions as well as courses on contemporary art conducted by the country's leading university professors[3].

[2] www.gamec.it
[3] www.fsrr.org

EDUCATION SERVICE AND MEDIATION ACTIVITIES

The Education Department of the Fondazione Sandretto Re Rebaudengo offers educational tours to draw students of all ages to contemporary art. Children and teenagers are involved in lively tours where attention is focused on creating a dialogue with the work of art based on the signals given by the work itself: form, colour and space are just some of the concepts enabling students to appropriately discover each work of art. Tours take place within the Fondazione exhibition rooms and foresee a special involvement and sharing of the acquired information. This initial phase of the tour is followed by a workshop activity which varies according to the type of exhibition and work of art displayed, developing each time topics such as identity, corporal expression, gesture, movement, matter, visual communication, space and writing. Workshops are a fertile ground where students are encouraged to share their artistic experience through tours specifically conceived for different ages. There are permanent workshops which deal with issues and languages employed in the contemporary art field such as, among others, identity, the body, relation between painting and the new media, sign and design, space and the concept of installation, colour and multisensory aspects in art. In the past years the Education Department has increased the number of intercultural and accessibility projects in order to promote the idea of an open museum able to host and create true moments of sharing and dialogue. Along with the daily activities of tours and workshops, the Education Department develops all year round special projects reserved for students of all ages and tours specifically designed for kindergartens, day care centres, summer camps and families.

Exhibitions can be discovered with the help of art cultural mediators. One on one or in small groups, these visits facilitate the full comprehension of the artworks and respond to further questions regarding the artists. The role of an art mediator is to establish and facilitate the direct contact between the visitor, the work of art and the exhibition itself, by providing information, stimulating dialogue and emphasising individual interpretations. Cultural mediation prepares the visitor to personally discover the work of art along with a further in depth examination of the artistic research based on an approach, which combines information together with dialogue, sharing and comparison.

"My Modernikon" was one of the many workshops created by the foundation. It was linked to the exhibition "Modenirkon" and it was organized in collaboration with the high school Liceo Classico Cavour in Turin. The seven meetings scheduled in the project had the aim of drawing students to contemporary art creation by making them mediators as well. Students were asked to present the public the works of art, in a personal, interactive and enthralling way.

CASE STUDY 4: *MUSEO CIVICO DI ZOOLOGIA IN ROME*

HISTORY AND MISSION

The Museo Civico di Zoologia in Rome is a centre for scientific culture that preserves, studies and disseminates animal biodiversity. The museum can rightly be described, therefore, as a true repository for all biodiversity, as well as a valuable legacy for the community. The common thread that binds the new exhibition trail is biodiversity in the animal world. It leads visitors through rooms on animal passions, living on the edge, the coral reef, the swamps of the Roman countryside, mammals, amphibians and reptiles and into the scenographic skeleton room. Thanks to the use of various techniques including multi-media and multi-sensory tools, visitors are able to find out about all sorts of animal species, understand their origins and how they have adapted to survive in a multitude of different habitats.

EDUCATION SERVICE AND MEDIATION ACTIVITIES

The Museum aims to improve public scientific knowledge and sensitiveness for nature conservation and sustainability, by means of its permanent and temporary exhibitions and specific educational projects that target all visitors and all school levels. The Museum Education Department is made up of expert operators who create lab-activities, practical experiences, guided interactive tours in the Museum and observations in the field, for schools and for the general public. Congresses, workshops and other cultural meetings are created for specialists, museum operators and teachers[4]. Researches are carried out on educational issues, visitor studies, public engagement in science, scientific communication and social-cultural inclusion.

The educational role of the Museo Civico is incontrovertible and the dissemination of scientific culture is a fundamental mission[5].

The educational projects of the museum are essential to schools' didactic curricula as well, as the involvement in the project "Città come Scuola" highlights.

In the last years, new didactic methods based on an active process of learning arose also for the teaching of Science. These new theoretical references activated a renewal of didactic strategies in museums too, in exhibitions and in educational projects as well: the new main aim is to offer audiences the possibility to build and elaborate knowledge in a personal way.

Educational methods and communication are therefore interactive and constructivist aiming to stimulate excitement, personal inquiry, enjoyment and engagement. Conferences, happy hours, museum cultural nights and other cultural events are organized for all members of the public.

One of the museum's main projects is "Il Museo come spazio per l'inclusione culturale". The main goal of this project, that begun in 2011, was to draw citizens in disadvantaged situations to museums and to address elderly people, immigrants and all the inhabitants of Rome's boroughs.

The survey was a tool to study this non-audience and to evaluate the project: the results highlighted different kinds of barriers: logistic, economic, cultural ones, but also a sort of uneasiness towards the museum experience, first of all towards scientific museums. This research led the museum to implement activities, to promote and sustain cultural access and inclusion for all, through outreach activities (the outreach project "Il Museo esce dalle mura e va nei quartieri cittadini"). These projects also addressed young migrants (mostly Africans or Romani people) who live in Roman boroughs and aimed at including young people or adults in disadvantaged situations in cultural life; activating new social relationships; promoting self-esteem; sharing cultural knowledge and experiences; developing a new vision and management of museum as a place for intercultural dialogue.

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[4] www.museodizoologia.it

[5] E. Falchetti, Museologia Scientifica. Memorie, n° 1, 2007; E. Falchetti, Museologia Scientifica. Memorie, n°6, 2010.

CASE STUDY 5: *MUSEO D'ARTE MODERNA DI BOLOGNA*

HISTORY AND MISSION

MAMbo is the Bologna Modern Art Museum. With its permanent collection the museum traces the history of Italian art from World War II to the present day, as seen through the experience of the former Galleria d'Arte Moderna di Bologna. MAMbo supports the most innovative artistic practices and helps outline the routes of contemporary art, through an exhibition program focused on research and experimentation. The museum cooperates with cultural and academic institutions to promote opportunities for reflection involving scholars as well as the general public, stimulating the debate on contemporary culture. The museum is the focus of various research and innovation based activities, such as the Cineteca di Bologna, the DMS workshop spaces, the Communication Sciences Faculty and many associations and art galleries.

EDUCATION SERVICE AND MEDIATION ACTIVITIES

The Education Department was created in 1997 inside the Institution Galleria d'Arte Moderna di Bologna as an internal and stable structure aiming at introducing the public to contemporary art. The paths proposed are based on a methodology, which conceives art education like stimulation for the development of sensitivity, for the understanding of one's own identity and the history and the reality around us. The art becomes a necessary tool for the educational processes and the works are thought not only as a text to know but also as a pretext to develop the critical sense and an open mind towards culture.

In these terms, the museum is an active space, a space of education, confrontation, reflection, and enrichment; besides having the role of a cultural institution it allows the user to cultivate his/her own memory and identity in relation with his/her time. The activity of the Education Department of MAMbo is supported by the Fondazione Cassa di Risparmio in Bologna.

"City Telling" is a mediation project carried out by MAMbo and was conceived as a practical application of the theoretical suggestions received during the EU partnership "European Museum Education and Young People: a Critical Enquiry" (2007-2009)[6]. The main issues of this project were intercultural dialogue and social inclusion and it addressed young Italians and migrants between 14 and 25 years of age, who were active in the Katun youth group in San Donato district in Bologna. The main goals of the project were to promote the access to cultural activities, to provide encounters with the works of art and their language, and to boost the museum's capacity as a place for intercultural dialogue, involving all citizens and exploiting cultural heritage.

[6] See more at http://www.eccom.it/en/activities/international-cooperation/25-i-giovani-e-i-musei-darte-contemporanea

SPAIN

The five case studies selected pose problems to the practice of museum mediation, rather than looking for general answers and thus unifying what can /cannot be seen from a contingent and contextual approach. All the case studies identify problems and are based on experiences of museum mediators. In this sense, the interest is in rendering educational practices that somehow do not seem universal, homogeneous or institutionalised by educational or mediation departments. All of the case studies selected are drawn from actual teaching practices in different institutions across Spain (Majorca, Bilbao, San Sebastian, Barcelona and Plascencia, Extremadura). They show a different story of museum mediation and aim to reveal how theory and practice are connected, yet how in our field critical or post critical theory is also needed in order to challenge a reproductive approach when we define museum mediation practice solely from constructivist theory.

The five museum mediators selected believe that Museum Mediation is a reflexive critical practice. Secondly, they think that there is interplay and a constant negotiation between objects, visitors, the process, the institution, mediators and what is left over or silenced in each action. Thirdly they are committed to researching museum practice and, finally, they bring different angles of specific problems that can arise when Museum Mediation is seen as a highly complex field.

Most of the mediators selected in this study are women, since Museum Mediation is a highly feminised job. In this case, all of them have a post feminist approach in order to resist the stereotypical role of educators as a vocational or non-intellectualised community. Moreover, most of the mediators selected have been positioned as educators in the periphery: as gallery educators, outsourcing services, interns or museum guides being precarious staff, yet showing an autonomous position within the museum field. Sometimes their work is not visible enough within the museum community, due to the lack of long-term museum mediation teams and due to the homogenisation of people, practitioners and programs in most Spanish museums.

Most of the museum mediators selected have recently changed jobs. Some work for the University, have a PhD, work in a Local Community Museum or are looking for better opportunities abroad. Consequently, I would like to recognise their contributions to the Spanish Museum Mediation Community. We hope that this project is a healing experience for all of them.

Each case poses a different problem to Museum Mediation Practice. Each of them examines the effects of the mediator's actions and reviews their practice according to different viewpoints that stem from Critical Pedagogy to Post feminist Pedagogy. Some of these Mediators use process to rewrite their practice, such as in Case Study 3, where Mediators reflect on the need to take into account Pedagogical documentation while designing and implementing any Museum Mediation Project. Some of them talk about the Role of the Museum Mediator as a Multifaceted and Problematic Subject, as in Case Study 1 where the Museum Mediator is viewed as a continuous unfolding of Masquerades. Or they simply show how to use Performance as a way to liberate both the mediator and the public as in Case 5.

CASE STUDY 1: ***RESIDUAL PEDAGOGY OR HOW TO TALK ABOUT WHAT IS NORMALLY NOT BEING SAID AFTER A MUSEUM EDUCATION INTERVENTION.***
Irene Amengual, Majorca.

CASE STUDY 2: ***RECONSTRUCTING ONE'S EXPERIENCE AFTER THE SPANISH MUSEUM BOOM. GOING BACK HOME.***
Amparo Moroño, Centro de Interpretación Monffragüe Park, Cáceres.

CASE STUDY 3: ***SHOULD WE SIGN OUR MUSEUM MEDIATION PROJECTS OR INTERVENTIONS?***
Amaia Urzain, El Cubo, San Sebastián.

CASE STUDY 4: ***WHY IS IT SO DIFFICULT TO DOCUMENT WHILE DOING MUSEUM MEDIATION? A STORY IN THREE VOICES.***
Artaziak is a cooperative piece by three women dedicated to museum mediation.

CASE STUDY 5: ***A BIT ON PERFORMANCE, FEMINISM AND EDUCATION IN CONVERSATION WITH MUSEUM MEDIATION.***
Salonniers is a collective piece by five artistic educators that use performance as a way to develop creativity, critical thinking and communication from a performative point of view.

ESTONIA

This report is accompanied with five video case-studies from Estonia. The cases were selected on the principle of illustrating different methods of mediation and museum education in Estonia. The case-studies are as follows:

CASE STUDY 1: *MAARJA KÕUTS*
Branch Manager
Museum Miia-Milla-Manda (Branch of Tallinn City Museum)
Tallinn, Estonia
Permanent exhibition based on values education

EDUCATIONAL PROGRAM "DIFFERENT IS EXTRAORDINARY"

Museum Miia-Milla-Manda is a children's museum which bases its principles on the values of education. These principles are explained in the video and illustrated with an example of a recent educational program which focuses on social issues.
Museum Miia-Milla-Manda won the prize of "Values Development Museum 2012" awarded by the University of Tartu Centre for Ethics.

CASE STUDY 2: *MARGE LUUDE*
Museum Educator
Põlva Peasant Museum (Põlva Talurahvamuuseum)
Põlvamaa, Estonia
Educational museum space "Exiting Attic"

CASE STUDY 3: *REELI KÕIV*
Head of Educational Centre
Tartu Art Museum (Tartu Kunstimuuseum)
Tartu, Estonia
Exhibition "Estonian Art in Exile" (Estonian Art Museum)

EDUCATIONAL PROGRAM "PORTABLE EXILE ART" (TARTU ART MUSEUM)

Reeli Kõiv from Tartu Art Museum shares their experience on how to mediate a temporary exhibition to students through a special educational program. The program connects art pedagogy to history studies, therefore connecting several topics from the school curriculum at the same time.

CASE STUDY 4: *VIRVE TUUBEL*
Guide-Methodologist
Estonian National Museum
Tartu, Estonia

EDUCATIONAL PROGRAM "WHAT THING IS THE MUSEUM?"

This educational program poses the goal of creating truly personal experiences and through them creating a deep understanding of why museums exist and what they mean to society. This is done by examining participant's personal objects that they've been asked to bring along and creating an exhibition together.

CASE STUDY 5: *JANET LAIDLA*
Curator
The Old Observatory (The University of Tartu History Museum)
Tartu, Estonia

WHAT REVOLVES AROUND WHAT? CREATING ILLUSTRATIVE AIDS FOR TEACHING SCIENCE IN THE OLD OBSERVATORY.

The educational staff at the Old Observatory aim to give real-life meaning to dry math calculations and physics drawings that students deal with in class. For this purpose, several special methods have been created – from interactive models to funny calculations.